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WAR CEREMONY AND PEACE CEREMONY OF THE OSAGE INDIANS

BY
FRANCIS LA FLESCHE

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BY
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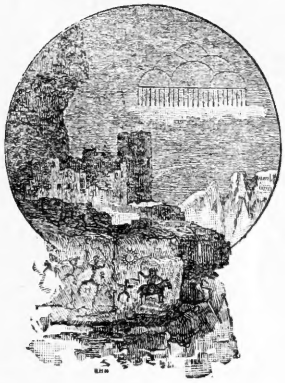

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LETTER OF TRANSMITTAL

SMITHSONIAN INSTITUTION,
BUREAU OF AMERICAN ETHNOLOGY,
Washington, D. C., July 15, 1938.

SIR: I have the honor to submit the accompanying manuscript, entitled "War Ceremony and Peace Ceremony of the Osage Indians", by Francis La Flesche, and to recommend its publication, subject to your approval, as a bulletin of this bureau.

Respectfully,

M. W. STIRLING, *Chief.*

Dr. C. G. ABBOT,
Secretary of the Smithsonian Institution.

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WA-SHA′-BE A-THI^{N}, OR WAR CEREMONY

Wa-xthi'-zhi.

WA-SHA′-BE A-THI^{N}, OR WAR CEREMONY

By Francis La Flesche

Description of Wa-sha′-be A-thi^{N} Wa-tsi

The words that compose the title of this ritual mean: Wa-sha′-be, a dark object; A-thi^{n}, to possess (as here used also implies to carry the article possessed as a thing of value); wa-tsi, to dance. The word Wa-sha′-be is used in the title as a trope for no^{n}-xthe, the powdered charcoal carried in a small pouch by each warrior belonging to a ceremonially organized war party. This charcoal is a symbol of the relentlessness of fire in its attack of destruction. The warrior blackens his face with powdered charcoal when he is about to take part in an attack upon the enemy. This symbolic charcoal has been made from the charred part of a burning brand the warrior has snatched from a fire ceremonially kindled. The fuel used for this sacred fire is of redbud wood, called Zho^{n} Sha-be-the-hiu, dark wood. To the title of this ritual, Wa-sha′-be A-thi^{n}, is added the word wa-tsi, to dance, because dances are given in certain parts of the ceremonies for the purpose of exciting the warlike emotions of the younger men of the tribe. These dances are regarded as of far less importance than the other ceremonies that exemplify the symbols employed throughout this ritual.

The information here given concerning the Wa-sha′-be A-thi^{n} ritual and its ceremonies is by Wa-xthi′-zhi (pl. 1) of the Puma gens. This gens is closely related to the Black Bear gens, and the two gentes have in common their version of the tribal rites. In the performance of the ceremonies pertaining to these rites the duties of the Sho′-ka or official messenger are, as between the two gentes, reciprocal. The description of the ceremonies of the Wa-sha′-be A-thi^{n} given by Wa-xthi′-zhi may therefore be regarded as covering those of the Puma and the Black Bear gentes, and, in a general way, those of the other gentes that with them make up the Ho^{n}′-ga division.

From the earliest times there was among the Osage a "house" or place of gathering called No^{n}′-ho^{n}-zhi^{n}-ga Wa-thi^{n} Ṭsi, House of the No^{n}′-ho^{n}-zhi^{n}-ga. At this house the No^{n}′-ho^{n}-zhi^{n}-ga met almost every morning, sometimes officially but more often in an informal way. At the informal gatherings the conversation frequently turned to matters of importance to the tribe, such as any practices among the

people that seemed to be injurious in their effects or liable to become a menace to the internal peace of the tribe. Some means would then be sought by which to overcome these evils. On the other hand, any acts that tended to promote a feeling of friendliness or kindliness among the people found hearty expressions of approval in the sacred "house."

No "house" was purposely established and maintained by the No^{n}'-ho^{n}-zhi^{n}-ga for their gatherings. They selected for their home the house of a man (who might belong to any other of the various gentes of the tribe), but he was always one who, by his valor, generosity, and hospitality, had won the esteem and affection of all the people. The title given the man at whose house the No^{n}'-ho^{n}-zhi^{n}-ga made their home was No^{n}'-ho^{n}-zhi^{n}-ga Wa-thi^{n}, Keeper of the No^{n}'-ho^{n}-zhi^{n}-ga. The selection of a man's house for the home of the No^{n}'-ho^{n}-zhi^{n}-ga was regarded as conferring an honor of the highest character upon the owner.

It sometimes happened, in the life of the Osage people, that the aggressions of their enemies became intolerable, and at the same time there was a feeling of indifference among the warriors toward the taking of retaliatory measures. As, for instance, women would be slain while planting the corn, cultivating the growing stalks, or when gathering the edible roots that form a part of the food supply; hunters would be slain or the men herding their horses would be killed and their animals driven away. At such times the No^{n}'-ho^{n}-zhi^{n}-ga Wa-thi^{n} would suddenly call, through his Sho'-ka, the No^{n}'-ho^{n}-zhi^{n}-ga to assemble for council. The Keeper of the No^{n}'-ho^{n}-zhi^{n}-ga would take his place, as presiding officer, at the eastern end of the lodge. When all had assembled and taken their places according to gentes, those of the Tsi'-zhu division on the north and those of the Ho^{n}'-ga on the south side of the lodge, the Keeper would speak to them, saying: "O, Tsi'-zhu, Wa-zha'-zhe and Ho^{n}'-ga, I have taken it upon myself to call you together that I may bring to your attention the conditions which necessitate our taking some definite action toward the prevention of the attacks made upon us by our enemies. There is no safety for us except by a common defense and retaliation against our enemies. The boldness and the frequency of their attacks upon those who attend the fields and those who hunt for game have brought about a state of confusion and unhappiness among the people. The time has come for us to look to our safety and comfort. I also take it upon myself to ask the Wa-zha'-zhe Wa-no^{n} (gens) to place before us the sacred pipe which is in his keeping."

The Wa-zha'-zhe Wa-no^{n} gens is the keeper of the pipe used ceremonially at the initiation of a war movement. Upon hearing the request of the No^{n}'-ho^{n}-zhi^{n}-ga Wa-thi^{n}, the leader of the Wa-zha'-zhe Wa-no^{n} gens of the Wa-zha'-zhe part of the Ho^{n}'-ga division, who had come to the gathering prepared for this request, takes out from its

wrappings the ceremonial pipe, and also tobacco cut for smoking. The leader of the Ṭa′ I-ni-ḳa-shi-ga (Deer People) gens of the same division, who had also come prepared, placed, without bidding, a deerskin tobacco pouch before the keeper of the pipe. The Ṭa′ I-ni-ḳa-shi-ga gens are the keepers of the ceremony relating to the making of the sacred tobacco pouches. The keeper of the pipe then puts some tobacco, together with the pipe, in the deerskin pouch and places it near the fireplace in front of the presiding officer.

When this ceremonial act had been performed the No$^{n'}$-ho^{n}-zhi^{n}-ga Wa-thi^{n} again addresses the gathering, saying: "O, Ṭsi′-zhu, Wa-zha′-zhe, and Ho$^{n'}$-ga, you will now proceed to select from among your members one who will act as Do-do$^{n'}$-ho^{n}-ga (Leader) of the warriors to go against our enemies."

When the No$^{n'}$-ho^{n}-zhi^{n}-ga addressed had, after some deliberation, united upon a man, the Sho′-ḳa conducts the man chosen to the place where lay the tobacco pouch and pipe. The Keeper of the No$^{n'}$-ho^{n}-zhi^{n}-ga then says to the man: "My son, the Ṭsi′-zhu, Wa-zha′-zhe, and Ho$^{n'}$-ga, being determined that their warriors shall move against the enemies of the people, in retaliation for their persistent attacks, have ċhosen you to act as their leader. The taking up the pipe that lies before you is an act of the gravest responsibility, and he who thus accepts the office of leader should do so with a full knowledge of all that it signifies. You will bear this in mind as I ask you: 'Do you accept this responsibility?'" The man simply answers "Ho-we," yes; and the No$^{n'}$-ho^{n}-zhi^{n}-ga respond as with one voice, "How, it is well."

Having accepted the office of leader, the man takes up the tobacco pouch with the sacred pipe, rises, addresses the No$^{n'}$-ho^{n}-zhi^{n}-ga of his own gens, a man whom he knows to be familiar with the details of the war ceremonies, and says, "Father, I rise to ask you to act as Xo′-ḳa (Initiator) for me." Then he resumes his seat, while the No$^{n'}$-ho^{n}-zhi^{n}-ga selected rises and takes his place beside the chosen leader, as a sign of his consent to act as Xo′-ḳa.

When the Xo′-ḳa had taken his seat he addressed all the No$^{n'}$-ho^{n}-zhi^{n}-ga, saying: "O, Ṭsi′-zhu, Wa-zha′-zhe, and Ho$^{n'}$-ga, this man has accepted the part you have assigned to him in this important movement, and I wish to say a word on his behalf, particularly to those of you who will have a part to perform in the ceremonies to follow. It is due to him that none of the words uttered by the ancient No$^{n'}$-ho^{n}-zhi^{n}-ga and transmitted to us which belong to the ceremonies be left unsaid and that none of the ceremonial forms be omitted. I ask for him all fairness, and if there be any personal prejudices against him that they be set aside, and that the ceremonies handed down to us be performed as they were transmitted. Let it not be said, should any mishap befall him, that we slighted the ceremonies because of some personal dislike."

Having made this plea on behalf of the candidate, the Xo′-ka proceeds to recite the following wi′-gi-e that tells of the finding and the consecrating of the four kinds of clay to be used as symbols in the war rites.

CRAWFISH RITUAL

(Osage version, p. 147)

1. Verily at that time and place, they said,
2. There were a group of people known as the Hoⁿ′-ga Possessing Seven Fireplaces.
3. From among these people there arose one,
4. Moⁿ-iⁿ′-ka-zhiⁿ-ga (Little Earth) by name.
5. Verily, at that time, they said, it has been said in this house,
6. He stood before the people, with fingers divided into two parts, as though his hands were cloven.
7. Within his cloven hands he held a particle of the dark soil of the earth, they said,
8. Which he offered to the people,
9. Even as it was,
10. For use as a sign, and as an expression of their desires;
11. By the use of this sign, my younger brothers, he said to them, we shall with ease secure the fulfillment of our desires.
12. The people of the Wa-zha′-zhe division,
13. And those of the Tsi′-zhu division,
14. Shall put this sign upon their faces, they said;
15. Then, even before they come to the walls of their houses, as they go forth to offer their supplications,
16. Their prayers shall be granted, my younger brothers.
17. Let this sign be accepted, yet,
18. When the people put it upon their faces,
19. They shall not close their eyes in sleep, my younger brothers.
20. If they close their eyes in sleep while yet the sign is upon their faces,
21. The duration of their lives shall be shortened, my younger brothers, they said to one another.
22. Verily, at that time and place,
23. Moⁿ-iⁿ′-ka-zhiⁿ-ga brought forth the blue clay,
24. And stood offering it to the people, they said,
25. Whereupon they said to one another, O, younger brothers,
26. Let this be accepted as a sign of our supplications.
27. When the people use this in their supplications,
28. As they go forth against their enemies toward the setting of the sun,
29. Their prayers shall be readily granted, my younger brothers,
30. When the people use this in their supplications.
31. Then, even before they pass the walls of their houses as they go forth to offer their supplications, they said,

32. Their prayers shall be granted, my younger brothers, they said to one another.
33. Verily, at that time and place,
34. Mo^{n}-i^{n}′-ḳa-zhi^{n}-ga brought forth the red clay,
35. And stood offering to the people, they said,
36. Let this, also, they said,
37. Be accepted for use in our supplications, my younger brothers, they said to one another.
38. Let the people of the Wa-zha′-zhe division,
39. Also those of the Ṭsi′-zhu division,
40. Use this in their supplications, my younger brothers, they said to one another.
41. When they use this in their supplications,
42. Then, even before they pass the walls of their houses, as they go forth to offer their supplications,
43. Their prayers shall be granted, my younger brothers, they said to one another.
44. Let this sign be accepted, yet,
45. When they put this sign upon their faces,
46. Let them not shed tears, my younger brothers.
47. Verily, at that time and place, they said,
48. Mo^{n}-i^{n}′-ḳa-zhi^{n}-ga brought forth the yellow clay,
49. And stood offering it to the people,
50. Saying, as he did so: "This also
51. Shall be used by the people,
52. By the people of the Wa-zha′-zhe division,
53. And those of the Ṭsi′-zhu division,
54. Their prayers shall be granted, my younger brothers,
55. When they bring home a captive,
56. They shall put it (the yellow clay) upon his face as a sign, my younger brothers.[1]

[1] The wi′-gi-e here used is a paraphrase of the mythical story of the man with the cloven hands, given in the Ni′-ḳi-e wi′-gi-e (see lines 525–536, p. 172, Thirty-sixth Ann. Rept. Bur. Amer. Ethn.), which also tells of the Genesis of the Hon′-ga people. When the O′-po^{n} (Great Elk) had driven away the waters and made the earth to be habitable, the Ho^{n}′-ga people began to explore the land. They sent forth a "younger brother" who returned to his "elder brother" with the report that he had come upon a man who stood with uplifted hands, hands that were cloven. The "elder brother," who was already imbued with warlike instincts, promptly declared to his "younger brother" that this man must die, no matter whose son he might be. The people approached the man with the cloven hands, and as they came near, he said to them: "I also am a Ho^{n}′-ga. My name is Mo^{n}-i^{n}′-ḳazhi^{n}-ga (Little Earth), I have that for you which shall be a comfort to you for all time." While yet the people were listening the man offered them a particle of the dark soil of the earth. This they were to put upon their faces at the beginning of the day, when they go forth to offer their supplications. Upon it they shall shed their tears of desire, then will their prayers be granted, even before they reach the walls of their houses as they go forth. But he warned the people against sleeping while this sign was upon their faces, for should they yield to sleep while the sign was upon their faces their lives would be shortened. In like manner the man presented to them the blue clay. Then he descended into the depths of the earth and brought forth the red clay. This he also offered to the people, and as he gave this clay, he forbade them to shed tears when they put it upon their faces. He again descended into the earth and brought forth the yellow clay which was to be the insignia of the captive they brought home from their expeditions. It is explained that the "man with the cloven hands" was Mo^{n}-shko^{n} the Crawfish.

When the Xo′-ka has finished the recital of the wi′-gi-e the man chosen as leader strips himself of his shirt, leggings, and moccasins, takes the tobacco pouch with the pipe in it, and puts the carrying strap attached to it around his neck so that the pouch hangs on his back between the shoulders. He places his blanket upon his arm and leaves the lodge. From the time of his leaving the lodge, wherein the No^{n}′-ho^{n}-zhi^{n}-ga were sitting, he refrains from thinking of his home, of his personal comforts or discomforts, and aims to fix his mind solely upon Wa-ko^{n}′-da, the unseen Power, worshipped by the Osage. He goes forth into seclusion to seek supernatural aid for the great undertaking and to secure a sign of approval from Wa-ko^{n}′-da. When he has passed beyond the frequented places of the people he bends over the earth, takes from it a bit of the dark soil, as a token of his faith that the great Wa-ko^{n}′-da makes his abode in the earth as well as in the sky. Having put this sign upon his forehead he takes the pipe from its pouch, fills it with tobacco, and resumes his solitary wandering, always holding, as he walks, the stem of the pipe pointed upward as an offering to the Wa-ko^{n}′-da of the above. He wails as he wanders from place to place, striving in this way to excite the pity of Wa-ko^{n}′-da so as to receive aid from him.

The man wanders farther and farther away from his home, from his family, and from his companions, all of whom he has dismissed from his mind, so that, undisturbed, he may approach Wa-ko^{n}′-da who controls all things. The sun sinks below the horizon, leaving him in the growing darkness. He then goes to a brook where, bending low, he dips his hollowed hand into the water and washes away the sign of fasting from his forehead. Having done this, he moistens his lips and throat with sips of the water, then seeks for a tree or a rock against which he may recline as he rests for the night. He must not lie down upon the earth when the darkness of night comes, but sit in a reclining position, leaning against a tree or rock, with his head toward the south if he be a Ho^{n}′-ga and toward the north if he be a Tsi′-zhu. In this manner he must pass the night.

In the stillness of the night the man may hear the mournful hooting of an owl and in the distance he hears the equally mournful reply, but he aims to sit unafraid and to sweep away from his thoughts the disturbing cries of the birds. Or he may hear the voices of men not far away as they speak softly. Now and then he will catch a few sentences from which he gathers that the strangers in their talk regard him as foolish to leave his comfortable home, the association of his friends, to take upon himself suffering in a fruitless appeal to an imaginary being. As he listens he remembers the warnings of his Xo′-ka against heeding the cries of nocturnal birds, or the whisperings

of evil spirits, and with renewed effort the man turns his thoughts again to Wa-ḳo$^{n'}$-da to whom he, as leader, is appealing for strength and guidance. Then, again, he may hear the approach of stealthy footsteps and a man will sit down at his side, almost touching him, and say: "Why do you wander about and suffer thus? There is sorrow in your home and a great wailing of grief." Knowing, now, that he is beset by evil spirits bent upon turning him aside from his efforts to secure supernatural aid, the man will suddenly cry out in a loud wail, calling upon Wa-ḳo$^{n'}$-da to pity his sufferings and to give him help. He continues his cries, listening not to the calls of the birds of the night or to the whisperings of the evil spirits. Then there comes upon him a sudden drowsiness and he sleeps, never awakening until, at the approach of day, he hears the morning chirpings of the birds. He beholds the pale dawn reddening day and then, reaching down, takes a bit of the dark soil of the earth, rubs it upon his forehead, and then begins his wandering and wailing. When darkness comes the man bathes his face, removing the sign of fasting, drinks a little water, rests in the same fashion, only in another place, and, it is said, generally, undisturbed by strange sounds and beings.

A story often told, even to this day, narrates the experience of a man who had been chosen to be leader of a war party and who, during his fasting, witnessed a night scene which he regarded to be a response to his supplications. It is an old story and, in its transmission, has become somewhat mythical in character, for to the birds that figure prominently in it was attributed the power of speech.

During the first night of the period of fasting, which is always spoken of as the time when the supreme test of courage comes to the faster, the man heard cries of strange animals in a fierce combat and was shaken by the thud of their feet as they struggled in the darkness. Sometimes, in their conflict, they came close to where he sat holding the stem of his little pipe pointed upward as an offering, but with a stout heart he maintained his position, until he heard the sounds of their cries and the snapping of the twigs finally die away in the distance. He had scarcely recovered his composure when he heard the whistle of a man, the response by another, their footsteps as they approached each other, and their voices when they met and spoke in low tones. He heard them coming toward him and passing by him, speaking to each other now in loud whispers and again in muffled tones. They continued to act in this manner through the night up to the break of the day, when they ceased to trouble the faster. The man, as he determined to do at the start, gathered together his courage and kept his place unmoved throughout the night. When the

sky in the east was reddening he took a bit of soil of the earth, put it upon his brow, and started to wander about and to wail.

After the first night the man was not disturbed again by animals or spirits. But on the sixth night of his fasting, as he settled down for his rest at the foot of a tree, his back leaning against the trunk, his feet put together and planted upon the ground, while he still held his little pipe, something swept across his face so swiftly that he felt the air disturbed by the force. He began to wonder what it might be, when it swept across his face again, going in the opposite direction. Believing that the thing, whatever it was, would return, he lowered his head so that if it should pass again he could make out what it was by the aid of the dim light of the sky line. The thing or things did return and with his experienced eyes he recognized the forms of two birds. They sped swiftly by, one chasing the other. At times the pursuit was so close that the two birds appeared as one. As the birds passed he noticed that the larger one was in flight and the smaller one hotly pursuing. Again they passed, but this time the smaller bird was in flight. He heard their cries in the distance, as one overtook the other and they fought. He recognized one as the cry of an owl, the other as that of a hawk. It was not long before the birds returned and sped by the sitting man. The whole night long the two birds fought and alternately put the other to flight, while the man marveled at the strength of their wings, for they did not at any time stop to rest.

As the morning star appeared in the east the faster heard again the sound of the approaching combatants, like the blowing of the wind through the forest. They came near, then with marvelous quickness the hawk darted under the man's bent knee, while the owl sped on, clattering his mandibles in rage. The hawk spoke to the man, and said: "Protect me against my enemy; it need be for a little time only, until the break of day. The darkness of the night puts me at a disadvantage, for my strength is in the broad light of the day. Give me protection till the pale light of dawn appears in yonder sky, then in your sight I shall vanquish my enemy, and I will reward you by giving you that dauntless courage with which I attack my foes."

The owl returned, alighted upon the ground near the man, and demanded in an angry tone, "Give over to me that person, that I may put him to death. I also can give reward. I attack my foes in the darkness of night in their sleep and vanquish them. You shall have the same power that I have to see in the night. This I offer to you as a reward. Push over to me that person."

The man moved not, for the power to attack a foe when he was deep in slumber did not appeal to him as the right sort of courage and

made the man's sympathy incline toward the hawk, but he spoke not, neither did he move.

Soon a pale streak of light appeared along the eastern horizon, then the hawk spoke to the man, saying: "You have rendered me a service. Now, as a reward, take from my left (the man was a Ṭsi′-zhu) wing the shortest feather there, and when you are about to attack your foe attach it to your left shoulder, so you will do to him what I am about to do to yonder person. I go to attack."

The hawk, without effort, rose in the air, and when he had reached a certain height, he paused. At that moment the courage of the owl seemed to depart from him and with much flapping of his wings he took to flight. Like an arrow released from a strong bow the hawk shot downward in attack, struck the fleeing owl in the head, severing it from the body. With an exultant cry the hawk soared around a few times in the light of the rising sun, alighted on a tree near by and spoke to the man: "Fail not to remember me when you attack the foe."

The faster arose to go to his home, murmuring to himself, "Thus the power of day overcomes the power of night." It was on the seventh day of his fast when Wa-ḳo^{n}′-da, stirred to pity by the sufferings of the man, had offered him the choice of vanquishing his enemies in night attacks or in attacks made in the broad light of day, and he had chosen the latter as that, to him, required true courage.

The man was successful, not only as leader in this expedition for which he had been chosen but in all the subsequent expeditions of which he was leader, for whenever he was chosen as leader the young men needed no urging to join his war party.

The duration of the fasting is limited to four days, but when no sign is given showing that the faster's supplications have been heard he may continue his fast three days longer. At dusk on the evening of the seventh day, when the fast must be concluded, the man, lean and weak from starvation, and barely able to walk, approaches the house of the No^{n}′-ho^{n}-zhi^{n}-ga who had gathered there to await his return. A fire kindled within the lodge lights up the faces of the assembled men. As the man enters the lodge he is conducted to the seat he left seven days before and sits down. His Xo′-ḳa at once comes and takes his place beside the faster. When the Xo′-ḳa has taken his seat he speaks, saying: "O, ye No^{n}′-ho^{n}-zhi^{n}-ga of the Wa-zha′-zhe division have compassion upon my son that he may take of the water of life and live."

Then a No^{n}′-ho^{n}-zhi^{n}-ga of the Ni Zho-i-ga-tha (Water) gens of the Wa-zha′-zhe division, in whose keeping is the wi′-gi-e of the water of life, begins its recitation. In this wi′-gi-e the river is personified and becomes a deified symbol of life.

WATER RITUAL

(Osage version, p. 148)

1. Verily, at that time and place,
2. There arose from the Wa-zha′-zhe, a people who possess seven sacred fireplaces,
3. One who belonged to the Wa-zha′-zhe of the seven fireplaces,
4. Verily, one who made the water to be his flesh (a trope for life).
5. Verily, at that time and place, they said, it has been said,
6. He spake, saying, "Behold, the right side of the body of the river,
7. That I have taken to be the right side of my body.
8. If the little ones also take the right side of the body of the river to be the right side of their body,
9. They shall remove from themselves all causes of death, my younger brothers,
10. And if they make that side of the body of the river to be the means by which to reach old age,
11. They shall live to see old age."
12. "Behold, the hollow of the back (the bed) of the river,
13. That I have made to be the hollow of my back.
14. If the little ones also make the back of the river to be their back
15. They shall live to see old age," he said.
16. "Behold, the left side of the body of the river,
17. That I have made to be the left side of my own body.
18. If the little ones also make the left side of the body of the river to be the left side of their body,
19. They shall live to see old age, my younger brothers."
20. "Behold, the channel of the river,
21. That I have made to be the cavity of my body.
22. If the little ones also make the channel of the river to be the cavity of their body,
23. The little ones shall remove from themselves all causes of death,
24. And if they make it to be the means by which to reach old age,
25. They shall live to see old age, my younger brothers."
26. The people of the Ho^{n}′-ga,
27. And those of the Ṭsi′-zhu,
28. Their little ones shall live to see old age.

After the reciting of the wi′-gi-e, water is brought in a wooden bowl and placed before the faster. The man removes the tobacco pouch and pipe from his neck and places them upon the ground at his side, washes the fasting sign from his forehead, and then slakes his thirst.

When this is done his Xo′-ka again speaks; saying: "O, ye of the Tho′-xe gens, have compassion upon my son, that he may eat of the food of life and live." Then a No^{n}′-ho^{n}-zhi^{n}-ga of the Tho′-xe gens recites the wi′-gi-e relating to the gift of the maize to the people as a

sacred food. This wi′-gi-e Wa-xthi′-zhi declined to recite, saying that it belonged to a gens not of his, the Hoⁿ′-ga, division.

When the maize wi′-gi-e had been recited a bowl of very thin corn gruel was brought by a man of the Tho′-xe gens who placed it before the faster. The man ate slowly of the food to avoid the ill effects that might otherwise follow.

No questions were asked of the faster as to whether he had received any signs in response to his supplications and he offered no information on this point. Whatever communications he may have had with evil or benevolent spirits he kept to himself, to remain a secret with him always, or until there should arise some fitting occasion to mention them when the events of the war expedition had passed.

When the faster had ceremonially partaken of food, thus terminating his fast of seven days, the Xo′-ka called a herald and instructed him to go through the village and bid the men to remain quietly in their houses until further notice in the morning, for in the morning the man who had been suffering the hardships of fasting would "stand." This message with the use of the word "stand" is to notify the people that the choice made by the Noⁿ′-hoⁿ-zhiⁿ-ga for leader is publicly made valid and the ceremonies pertaining to the rite are to proceed. After the herald had received his instructions the Noⁿ′-hoⁿ-zhiⁿ-ga adjourn.

Early the next morning, at the command of the Xo′-ka, the herald again goes throughout the village, bidding the men of the village to go to the house of the Noⁿ′-hoⁿ-zhiⁿ-ga to be present at the distribution of "the various things that appertain to men." This figurative expression refers to the appointment of officers in the war party to be organized and to the distribution of ceremonial paraphernalia.

Each Noⁿ′-hoⁿ-zhiⁿ-ga, as he hears the voice of the herald, at once prepares to go to the house of gathering by painting the whole of his face red and placing upon the crown of his head a downy feather taken from the under covert of the tail of an eagle. The Xo′-ka and the leader are the first to arrive. One by one the Noⁿ′-hoⁿ-zhiⁿ-ga approach the house, enter and take their places according to divisions and gentes, while all the men of the village assemble outside of the house.

The Noⁿ′-hoⁿ-zhiⁿ-ga at once proceed to select two officers, each one to bear the title of Wa-sha′-be A-thiⁿ Wa-zho′-wa-gthe, a title given to the leaders in certain of the ceremonies. One of these officers is selected from the Tsi′-zhu division, the other from the Hoⁿ′-ga.

Having selected the Wa-sha′-be A-thiⁿ Wa-zho′-wa-gthe the Noⁿ′-hoⁿ-zhiⁿ-ga proceed to choose eight Xthe′-ts'a-ge, an ancient title the exact meaning of which is lost. These eight officers form a council to determine the course to be pursued by the war party and they personally give their commands to the man. Four of these officers are selected from the Tsi′-zhu and four from the Hoⁿ′-ga division.

Each of these two groups of four has a chief called Xthe′-ṭs'a-ge Waṭo^{n}-ga, Chief Xthe′-ṭs'a-ge. After these eight officers have been appointed each one is ceremonially conducted to a seat at the east end of the lodge. The four taken from the Ṭsi′-zhu division sit in a line extending toward the north side of the lodge, and the four from the Ho$^{n'}$-ga division sit in a line extending toward the south side. The faster, who now bears the title Do-do$^{n'}$-ho^{n}-ga (literally The Sacred One of the War Party), sits at the west end of the lodge.

A man of the Ṭsi′-zhu Wa-no^{n} gens of the Ṭsi′-zhu division now places on the ground before the four Xthe′-ṭs'a-ge of the Ṭsi′-zhu division an I′-tsi^{n} (club) and returns to his seat. Then a man from the Wa-ça′-be gens of the Ho$^{n'}$-ga division rises and places on the ground before the four Xthe′-ṭs'a-ge of the Ho$^{n'}$-ga division, a mo$^{n'}$-hi^{n} (knife).

The article placed before the four Xthe′-ṭs'a-ge of the Ṭsi′-zhu, called I′-tsi^{n} (club), is not a club but a hatchet, a substitute that has a history. The I′-tsi^{n} (club) is the original weapon of the Ṭsi′-zhu division. The story of its being found and given to the people is recounted in the wi′-gi-e given by Xu-tha′-wa-ṭo^{n}-i^{n} of the Ṭsi′-zhu Wa-no^{n} gens. (See p. 110.) After the Osage came into contact with the white race their ancient club seems to have been superseded by a more effective weapon, the so-called battle ax, which was made by adding to the club a metal ax, as the Osage name of the instrument reveals: mo$^{n'}$-hi^{n}-çpe, iron ax; we-tsi^{n}, club. This weapon was in common use while the Osage were in their hunting and war stage. After the disappearance of the buffalo and the settling of the tribe on a reservation many changes came about. Traders increased and the curio hunters arrived, who bought up from the Indians all their battle axes. A substitute was demanded, which the trader readily supplied by the common carpenter's hatchet. This ordinary implement is used at the present day, but in the rites it is still referred to by its ancient name, I′-tsi^{n} (club). A change has also come to the knife which belonged to the Ho$^{n'}$-ga division. In the early days a red stone knife was used in this ceremony.[2] To this day children are named for this ancient ceremonial weapon. Under the changed conditions of the last century the stone knife has disappeared and is now represented by the trader's carving knife. The only requisite demand is that it must be new.

After the placing of the I′-tsi^{n} and the Mo$^{n'}$-hi^{n} before the two groups of Xthe′-ṭs'a-ge, the Xo′-ḳa rises and speaks to all the No$^{n'}$-ho^{n}-zhi^{n}-ga, saying: "If there is any one among you who desires to lead a company in this war expedition let him now arise." A number of persons may rise, in which case each one is recognized as the leader of a party to be made up of warriors from his own gens and who will carry with them the Wa-xo′-be of their gens. Each one of these

[2] For story of finding of knife see p. 207, lines 1430 to 1436, Thirty-sixth Ann. Rept. Bur. Amer. Ethn., Ni′-ki-e Ritual.

leaders have now to take upon themselves the No$^{n'}$-zhi^{n}-zho^{n} (fasting) rite during the expedition, following the example of the Do-do$^{n'}$-ho^{n}-ga chosen by all the No$^{n'}$-ho^{n}-zhi^{n}-ga. The men of these volunteer Do-do$^{n'}$-ho^{n}-ga are subject to the authority of the Xthe'-ṭs'a-ge chosen by all the No$^{n'}$-ho^{n}-zhi^{n}-ga.

After all the volunteer leaders had been ceremonially recognized and each one had returned to his seat, the entire body of the No$^{n'}$-ho^{n}-zhi^{n}-ga begin to sing in a rhymthic monotone, marking time with a clap of the hands.

During the first twenty measures, when each "hi" is accompanied by a single clap of the hand, the Chief Xthe'-ṭs'a-ge of the Ṭsi'-zhu group rises, advances to where lay the "battle ax" and "knife," takes the former in his right hand and the latter in his left, crosses his forearms at the wrists, so that the "battle ax" is toward the Ho$^{n'}$-ga division and the "knife" toward the Ṭsi'-zhu, then, as the time of the song is doubled, he dances to the end of the dance measures. When the singers stop he lays the articles down in the places from which he had taken them and returns to his seat. After he is seated all the No$^{n'}$-ho^{n}-zhi^{n}-ga begin the song again, and during the first twenty measures the Chief Xthe'-ṭs'a-ge of the Ho$^{n'}$-ga group rises, advances to where the weapons lay, takes them up and crosses his arms in the same manner and dances during the "Hi, hi" and the double handclaps. At the close of the song he returns the articles to their places and goes to his seat. This dance makes a break in the general seriousness of the rite and affords the opportunity for a laugh or jest as the dancers pose, while keeping to the strict rhythm of the handclaps.

The reversal of the positions of the two symbolic weapons by the crossing of the arms of the Chief Xthe'-ṭs'a-ge is not without significance. When the people of the Ṭsi'zhu division found the sacred willow tree and made from it a ceremonial club, they said: "This shall the little ones use for making their enemies to fall." (See lines 196 to 198 in the wi'-gi-e given by Xu-tha'-wa-ṭo^{n}-i^{n} in his description of the Wa-sha'-be A-thi^{n} Ceremony, p. 110.) The holding of the club toward the Ho$^{n'}$-ga division by the Ṭsi'-zhu Xthe'-ṭs'a-ge Chief, as he dances, means that in the dedication of the ceremonial club to the "Little Ones" the people of the Ho$^{n'}$-ga division were included with those of the Ṭsi'-zhu. The ceremonial club is symbolic of the act of striking the enemy, therefore a warrior of the Ṭsi'-zhu or of the Ho$^{n'}$-ga division who strikes an enemy with the bare hand, the foot, the bow, or a stick is entitled to an o-do$^{n'}$ (honor) which he may recount at certain ceremonies of the war rites. The holding of the ceremonial knife toward the Ṭsi'-zhu division by the Ho$^{n'}$-ga Xthe'-ṭs'a-ge Chief as he dances is a dramatic reference to the finding of the knife by the Ho$^{n'}$-ga people and their dedication of it to the Wa-zha'-zhe and the Ṭsi'-zhu for "cutting." (See lines 1441 to 1446

in the Ni′-ki-e Ritual given by Wa-xthi′-zhi.) The word "cutting" is metaphorical and refers to cutting off the heads of the enemy, therefore if a warrior of the Wa-zha′-zhe, Tsi′-zhu, or Ho^{n}′-ga cuts off the head of an enemy with his own knife or a borrowed one he is entitled to an o-do^{n}′ (honor), which he may recount at certain of the war ceremonies, and to receive the fees for his services in recounting his honors and be able to avail himself of the attending privileges.

When the two Wa-sha′-be A-thi^{n} Wa-zho′-wa-gthe had been chosen, word is sent to their families, who at once hasten to pull down their dwellings and reset them, several paces apart, at the western edge of the village. That belonging to the man of the Ho^{n}′-ga division is set to the north and that of the Tsi′-zhu to the south.[3]

The taking down of the two dwellings of the men chosen as Wa-zho′-wa-gthe is a signal that all the dwellings of the village are now to be taken down and moved, an act preparatory to the dramatization of the entrance of the people upon war.

The dance of the two Chief Xthe′-ts'a-ge with the symbolic weapons having come to a close, the Sho′-kas advance toward the two Wa-zho′-wa-gthe and notify them that the village is now set in ceremonial order. These officers at once arise and prepare to leave the lodge. The one selected from the Tsi′-zhu division goes out by the door on the Tsi′-zhu side, followed closely by the No^{n}′-ho^{n}-zhi^{n}-ga belonging to that division; the one chosen from the Ho^{n}′-ga division goes out by the door on the Ho^{n}′-ga side, followed by the No^{n}′-ho^{n}-zhi^{n}-ga of the Ho^{n}′-ga division, and each of the Wa-zho′-wa-gthe passes on to his respective ceremonial house, followed by the No^{n}′-ho^{n}-zhi^{n}-ga of his division.

As the last man of each of the two divisions leaves the lodge the carriers of the two ceremonial weapons, who had remained in their seats, arise and pick up the symbolic weapons, the man from the Wa-ça′-be gens of the Ho^{n}′-ga division taking the knife and the man from the Tsi′-zhu Wa-no^{n} gens of the Tsi′-zhu division taking the "battle ax." These two men follow the procession at some distance, the Wa-ça′-be man carrying the symbolic knife on his left arm and the Tsi′-zhu Wa-no^{n} man the "battle ax" on his right arm. From time to time, as they follow, they alternately call to the people the following notice:

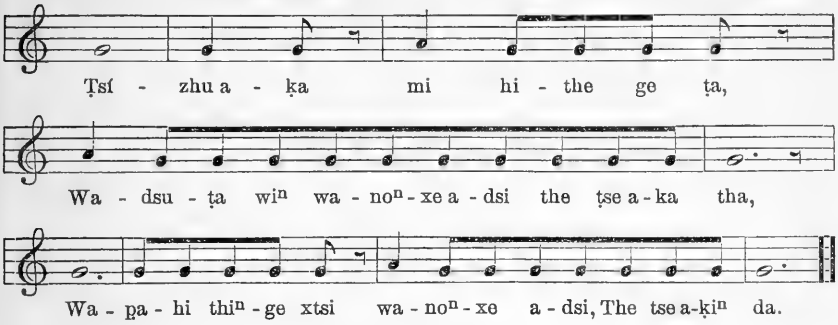
[3] In an article entitled "An Account of the War Customs of the Osages," published in the American Naturalist, February 1884, Rev. J. O. Dorsey gives a diagram (fig. 1) which shows correctly the positions of the dwellings set up for the Wa-sha′-be A-thi^{n} Wa-zho′-wa-gthe. In an article entitled "The Osage Mourning War Ceremony," by Dr. George A. Dorsey, published in the American Anthropologist, 1902, mention is made of the position of the ceremonial houses of the two Wa-sha′-be A-thi^{n} Wa-zho′-wa-gthe but no details are given.

CALL TO THE PEOPLE

Song 1

(Osage version, p. 149)

Recitative. *Slow, with dignity* Transcribed by Alice C. Fletcher.



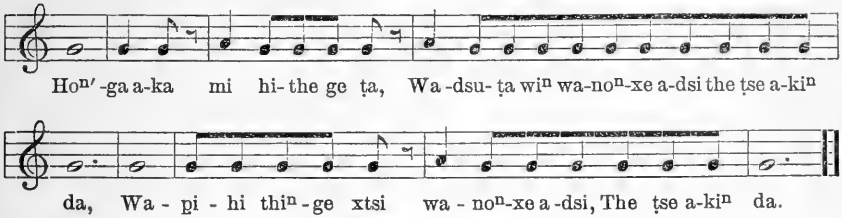
FREE TRANSLATION

The Ṭsi′-zhu have decreed that toward the setting of the sun,
A living creature shall go to the land of spirits,
Verily, without a weapon, to the land of spirits,
He shall go, they have decreed.

Song 2

(Osage version, p. 149)

Recitative. *Slow, with dignity* Transcribed by Alice C. Fletcher.



FREE TRANSLATION

The Hoⁿ′-ga have decreed that toward the setting of the sun,
A living creature shall go to the land of spirits,
Verily, without a weapon, to the land of spirits,
He shall go, they have decreed.

From the time that these two carriers of the symbolic weapons make their announcements as they follow the procession they are addressed by their official title, I′-e-ki-the, freely translated, He through whom words are spoken.

The word "wa-dsu′-ṭa" used in this announcement is applied ordinarily to animals but is here used as a trope for human beings. The literal translation of the word is wa, things; dsu-ṭa, living.

The Ṭsi′-zhu Wa-zho′-wa-gthe, followed by his Xthe′-ṭs'a-ge and Noⁿ′-hoⁿ-zhiⁿ-ga of his division, enters his own house, and the Hoⁿ′-ga Wa-zho′-wa-gthe, followed by his Xthe′-ṭs'a-ge and the Noⁿ′-hoⁿ-

zhi^{n}-ga of his division, enters his own house. The two I′-e-ki-the (criers) pass on and take their positions several paces west of the two houses of the Wa-zho′-wa-gthe. The Tsi′-zhu I′-e-ki-the, on the line with the north side of the Tsi′-zhu house, and the Ho$^{n'}$-ga I′-e-ki-the on a line with the south side of the Ho$^{n'}$-ga house, there these men remain standing, facing the west during the entire ceremony, for they are not permitted to sit down excepting at meal times.

When the No$^{n'}$-ho^{n}-zhi^{n}-ga, together with their Xthe′-ts'a-ge, are seated in the respective houses of the Wa-zho′-wa-gthe the latter at once enter upon their duties as masters of ceremony. The Ho$^{n'}$-ga Wa-zho′-wa-gthe summons his Sho′-ka and directs him to go after a certain man of the Wa-ça′-be Zhu-dse (Red Black Bear) gens of the Tsi′-zhu division. When the man sent for arrives at the house he is assigned a seat by the Wa-zho′-wa-gthe, who now instructs his Sho′-ka to lay before this man an article of value, with the formal request that he make for the Xthe′-ts'a-ge charcoal with which to paint themselves. Meanwhile, when the Tsi′-zhu Wa-zho′-wa-gthe, his Xthe′-ts'a-ge and the No$^{n'}$-ho^{n}-zhi^{n}-ga of the Tsi′-zhu division were seated in the Wa-zho′-wa-gthe's ceremonial house, this officer directs his Sho′-ka to go after a certain man of the Wa-ça′-be (Black Bear) gens of the Ho$^{n'}$-ga division. When this man arrives at the house he is assigned a seat and an article of value is placed before him with the formal request that he make charcoal for the Tsi′-zhu Xthe′-ts'a-ge to use as paint. The two men who had been thus summoned by the two Wa-zho′-wa-gthe now send for their Sho′-kas and instruct these men to go after branches, either of the redbud or the (yellow) willow tree. Both of these trees are sacred and symbolize long life. When the Sho′-kas return with the branches the two men from the two Bear gentes proceed as requested to make the charcoal.

The Tsi′-zhu Wa-zho′-wa-gthe, when he sent his Sho′-ka for the Wa-ça′-be man, also directed him to call for a certain man of the E-no$^{n'}$ Mi^{n}-dse to^{n} (Bow) gens. When this person arrives and is seated a gift is placed before him by the Sho′-ka, with the formal request that he make a wa-xthe′-xthe (standard) to be carried by the Chief Xthe′-ts'a-ge of the Tsi′-zhu division, in the processions that form a part of the ceremonies. The task of making the standard is divided between the representative of the E-no$^{n'}$ Mi^{n}-dse to^{n} (Bow) and the Wa-ça′-be (Black Bear) gentes, for the reason that these two gentes hold the property right in the materials to be used in constructing the wa-xthe′-xthe (standard). This standard is a staff about 6 feet long with a crook at the top. It is made from a sapling and has attached to it a dressed deerskin. These two articles must be furnished by the E-no$^{n'}$ Mi^{n}-dse to^{n} gens and its related gens, the Ta I-ni-ka-shi-ga (Deer People). The Wa-ça′-be gens must furnish some eagle feathers and a swan skin plucked of its feathers, but the down must be left on.

At the same time the Wa-zho′-wa-gthe of the Ho^{n}′-ga division for the same reason sends his Sho′-ka for certain men of the E-no^{n}′ Mi^{n}-dse to^{n} and the Wa-ça′-be gentes to make the wa-xthe′-xthe (standard) to be carried by the Chief Xthe′-ts'a-ge of the Ho^{n}′-ga division. If, however, the Wa-zho′-wa-gthe of the Ho^{n}′-ga division happens to belong to the Wa-ça′-be or to the related I^{n}-gtho^{n}′-ga gens he will not need to send for a Wa-ça′-be man, as he himself represents the gens. For the same reason, if he belongs to the E-no^{n}′ Mi^{n}-dse to^{n} or to the related Ta I-ni-ka-shi-ga gens he will not need to send a representative of either of these gentes.

The wa-xthe′-xthe is made in the following manner: The staff is first closely encased in deerskin. Holes are made in the quill ends of twelve eagle feathers through which thongs can be passed. These feathers thus prepared are divided into four bunches of three feathers each and are tied by their thongs about a foot apart to the front of the staff so as to hang freely and wave when the staff is carried; the first bunch is fastened about midway of the staff, the second a foot higher, the third near the cross string of the crook, and the fourth at the tip of the crook. The swan skin is cut into one long strip and wound, the down side out, closely around the staff so as not to interfere with the feather pendants. A dressed deerskin is tied to the staff by the head end close to the lowest bunch of feathers and hangs loosely when the standard is carried.

The Charcoal and the two wa-xthe′-xthe made at this stage of the ceremony are not regarded as Wa-ko^{n}′-da-gi, that is, as having mystical or supernatural power. They are spoken of as "Wa-zha-wa A-thi^{n} bi kshe," to distinguish them from two other Wa-xthe′-xthe to be made later in the ceremonies and which will be regarded as Wa-ko^{n}′-da-gi. "Wa-zha-wa A-thi^{n} bi kshe" means those carried to excite enthusiasm. The Chief Xthe′-ts'a-ge carry these standards in the processions around the camp during the ceremonies in order to arouse the warlike emotions of the younger warriors and are more for display than for serious use in actual war.

When about to make the wa-xthe′-xthe the man from the E-no^{n}′ Mi^{n}-dse to^{n} gens recites a wi′-gi-e relating to the finding of the bow and the arrows. Wa-xthi′-zhi declined to recite this wi′-gi-e, saying he did not know it. This may have been true, but it is likely that he respected the proprietary rights of the E-no^{n}′ Mi^{n}-dse to^{n} gens to the wi′-gi-e. The charcoal was made without reciting the wi′-gi-e.

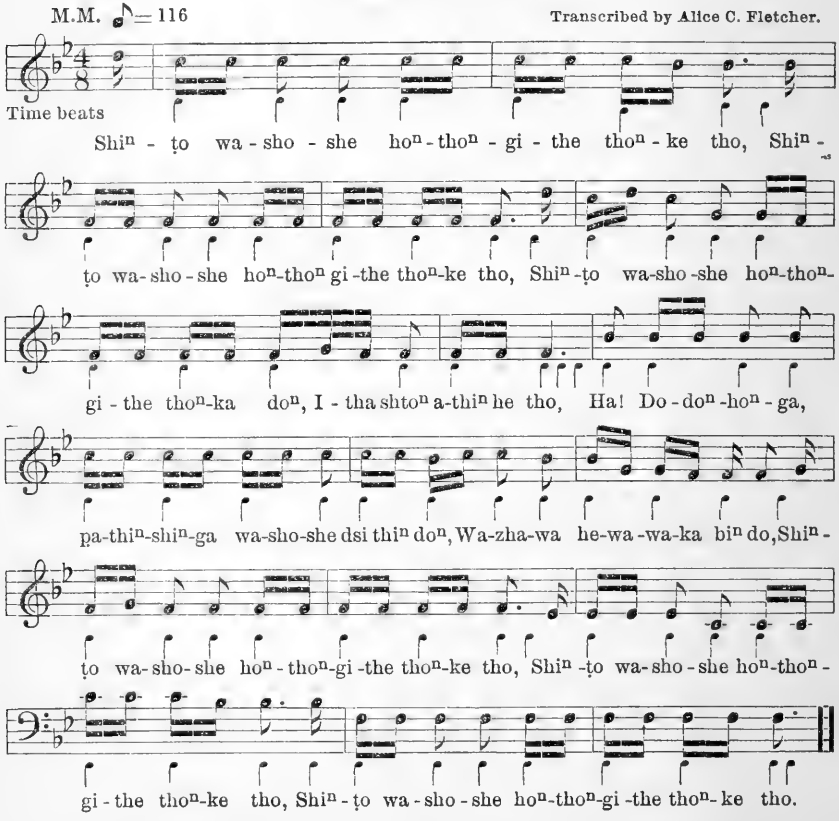
The men of the Wa-ça′-be and the E-no^{n}′ Mi^{n}-dse to^{n} having completed their work upon the charcoal and the wa-xthe′-xthe, in the Ts'i′-zhu house, send these articles by their respective Sho′-kas to the Wa-zho′-wa-gthe, who in turn sends them by his Sho′-ka to the Chief Xthe′-ts'a-ge. This official receives the articles and divides the charcoal equally with his fellow officers, but retains the wa-xthe′xthe (standard). In the ceremonial house of the Ho^{n}′-ga division the cere-

monies relating to the work upon the charcoal, the wa-xthe'-xthe, and the delivering of these articles are the same as those performed in the Ṭsi'-zhu house and are completed at about the same time.

The four Xthe'-ṭs'a-ge in each of the ceremonial houses at once begin to blacken their faces and bodies with the charcoal. The favorite horse of each of these officers is brought to the house and painted with the charcoal and then saddled. The painting being done, the Chief Xthe'-ṭs'a-ge of each group takes up his wa-xthe'-xthe and goes out of his ceremonial house, followed by the other three officers. All of the eight Xthe'-ṭs'a-ge now mount their horses and start in two groups for the march around the village; the group belonging to the Ṭsi'-zhu division going to the right, that of the Ho^{n}'-ga division going to the left. These two groups regulate their march so as to meet and pass each other on the eastern side of the village at the end of the avenue.

The following song is sung by the riders of each group as they slowly encircle the village. The words of this song are as though spoken by each man himself.

SONG OF THE RIDERS

(Osage version, p. 149)

FREE TRANSLATION

Our brave young men have found in me their leader,
Our brave young men have found in me their leader,
Our brave young men have found in me their leader,
I go forth in obedience to their call,
O! Do-do^{n}-ho^{n}-ga, they are eager to meet the foe,
To defeat and to triumph over him;
Our brave young men have found in me their leader,
Our brave young men have found in me their leader,
Our brave young men have found in me their leader.

While the Xthe′-ṭs'a-ge were marching around the village, preparations were being made for the return to their respective ceremonial houses. Two drums were brought. One was placed near the Ṭsi′-zhu house and the other near the Ho^{n}′-ga house. The No^{n}′-ho^{n}-zhi^{n}-ga assembled. Those belonging to the Ṭsi′-zhu division sat in a line extending from east to west in front of the Ṭsi′-zhu ceremonial house and those belonging to the Ho^{n}′-ga division sat in a similar manner. The people of the village gathered about the two houses in order to witness the ceremony to follow the return of the Xthe′-ṭs'a-ge.

As each group of the Xthe′-ṭs'a-ge reach the ceremonial house to which it belongs the riders dismount and as the horses are led away the men of the Ṭsi′-zhu group take their seats in front of the No^{n}′-ho^{n}-zhi^{n}-ga of that division while the men of the Ho^{n}′-ga group take their seats in front of the No^{n}′-ho^{n}-zhi^{n}-ga of that division. When the four Xthe′-ṭs'a-ge of each division had taken their seats the No^{n}′-ho^{n}-zhi^{n}-ga of the Ṭsi′-zhu division begin to sing: Hi, hi, hi, hi, accompanied by drumbeats. The Chief Xthe′-ṭs'a-ge of the Ṭsi′-zhu division rises and dances, accentuating the rhythm of the song with the wa-xthe′-xthe which he carries in his hands. When the singing and the drumming cease the dancer resumes his seat. After a short pause the No^{n}′-ho^{n}-zhi^{n}-ga of the Ho^{n}′-ga division begin to sing: Hi, hi, hi, hi, accompanied by beats on their drums, and the Chief Xthe′-ṭs'a-ge of the Ho^{n}′-ga division rises and dances in the same manner with his wa-xthe′-xthe until the singing ceases, when he takes his seat. After a brief silence the singing and drumming start again on the Ṭsi′-zhu side and the Xthe′-ṭs'a-ge sitting next to the Chief Xthe′-ṭs'a-ge receives from him his wa-xthe′-xthe, then rises and dances as long as the song continues, when he takes his seat. After another brief silence the No^{n}′-ho^{n}-zhi^{n}-ga on the Ho^{n}′-ga side begin the song and the Xthe′-ṭs'a-ge sitting next to the Chief Xthe′-ṭs'a-ge receives from him his wa-xthe′-xthe and begins to dance with it while the song continues, after which he takes his seat. The dance with the wa-xthe′-xthe continues in this manner, the two divisions alternating in singing and dancing until each of the eight Xthe′-ṭs'a-ge has performed his part.

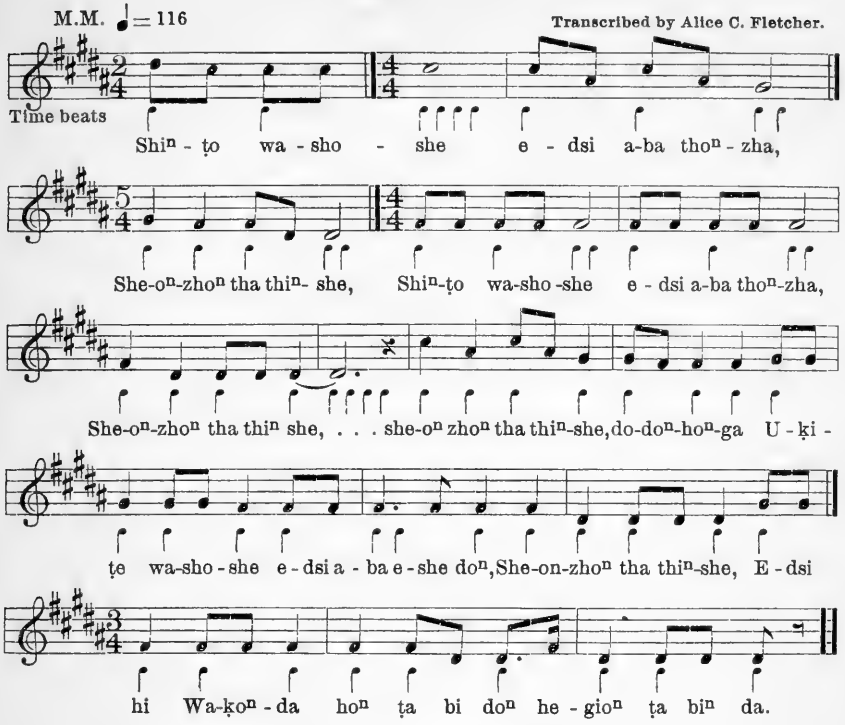
This dance is popular with the people, as the dancers are usually graceful and spirited in their actions and their make-up is colorful. The crimson deertail headdress with its upright eagle feather; the splotches of black upon the nude body; the gaily embroidered flaps of the breechcloth; the ornamented leggings and moccasins, and the white standard with its fluttering eagle feathers, all made a picture that never failed to delight the old as well as the young. The women in their conversation around the fireplace took pleasure in discussing the skill of the dancers and in criticizing those whose movements they considered to be ungainly.

The equestrian procession of the eight men around the village, their dance with the standards before the No$^{n\prime}$-ho^{n}-zhi^{n}-ga and the people, are to publicly indicate the final consent of these men to act as Xthe′-ṭs'a-ge in the war expedition. Having thus signaled their acceptance of the offices the Xthe′-ṭs'a-ge at once begin to use the term "Ha! Ni-ḳa-wa-ça-e" when addressing the private volunteers or when giving them commands. This expression is archaic. It is never used on any other occasion and may be analyzed as follows: Ha, is equivalent to the interjection ho, used to demand attention; Ni-ḳa, men; wa-ça, probably an abbreviation of the word wa-çi-çi-ge, meaning courage and active; e, you who are: "Ho! Ye courageous and active men." The Omaha use the term of address when on a war expedition.

At the close of the dance with the standards the Xthe′-ṭs'a-ge of the Ṭsi′-zhu division enter their ceremonial house, taking with them their drum, as do those of the Ho$^{n\prime}$-ga division. Within the two houses the men of each group sit around the drum and begin to sing the following seven songs, four of which belong to the Xthe′-ṭs'a-ge and three to the Do-do$^{n\prime}$-ho^{n}-ga.

FOUR SONGS OF THE XTHE′-ṬS'A-GE

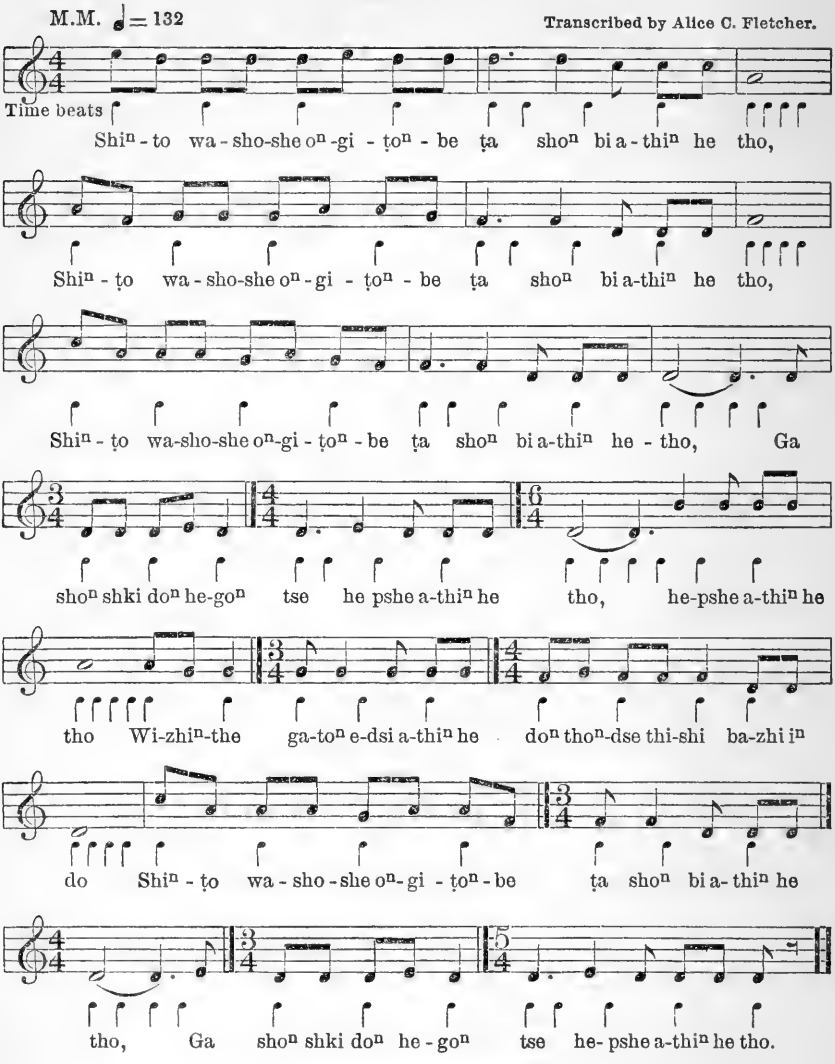
SONG 1

(Osage version, p. 150)

FREE TRANSLATION

Many are the valiant men abler than I to command,
Yet it is I you have called.
Many are the valiant men abler than I to command,
Yet it is I you have called, It is I you have called.
Courageous, dauntless are our foes, you say,
Yet it is I upon whom you call.
Wa-ḳoⁿ′-da decides my fate the day I meet my foe.

Song 2 expresses the willingness of the Xthe′-ṭs'a-ge to be put in the place of danger by the "brave young men" because in the hearts of his elder brothers there is no affection for him and they would not miss him should he be slain. The Xthe′-ṭs'a-ge is required not only to command his men while on the march but to actually lead the attack upon the enemy and be first to meet the foe. The words in line 5 of the song which imply that there is no love between brothers may be regarded as extravagant, for among the Osage the fraternal affection is strong. It is not unlikely that the song perpetuates a remark made by a warrior chosen to act as Xthe′-ṭs'a-ge who felt aggrieved at the inattentions of his brothers toward him and his words found their way into a song that has come down.

SONG 2

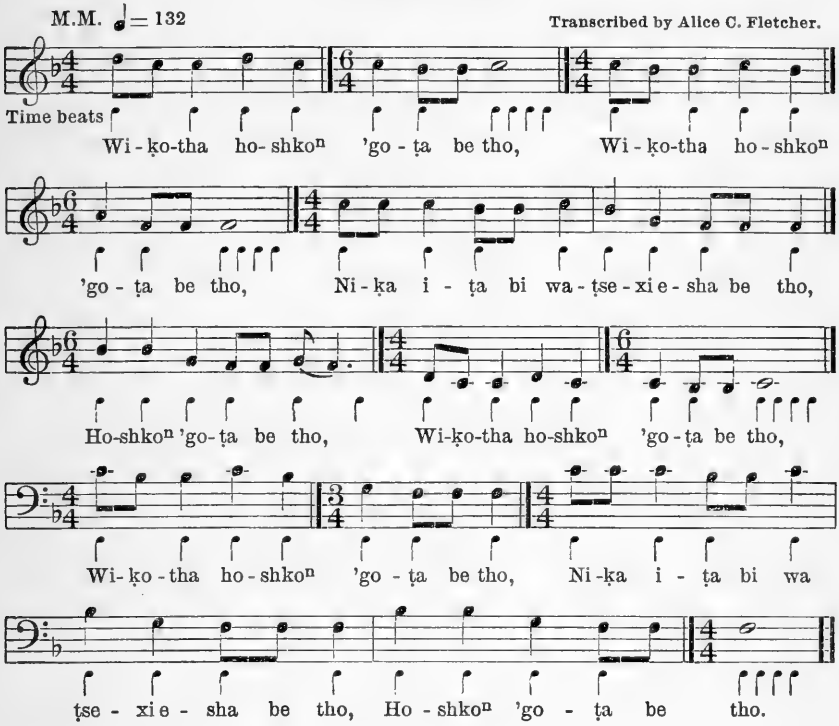
(Osage version, p. 150)

FREE TRANSLATION

My brave young men long to put my courage to the test,
My brave young men long to put my courage to the test,
My brave young men long to put my courage to the test,
Come what may, so shall it be, I have said, I have said,
There is no yearning for me in my brother's heart,
My brave young men long to put my courage to the test,
Come what may, so shall it be, I have said, I have said.

Song 3 represents the Xthe′-ṭs'a-ge as encouraging one another to accept bravely the part in life that has fallen to them, the part that belongs to man and is beset with many difficulties. The words them-

selves do not express the full meaning of the song, but the men who sing it and those who follow in the paths of danger understand well its burden, for the song refers to dangers to be met, hardships to be endured for the defense of the home, the protection of the woman who builds the house and within it nurtures the little ones upon whom depends the perpetuation of the tribe.

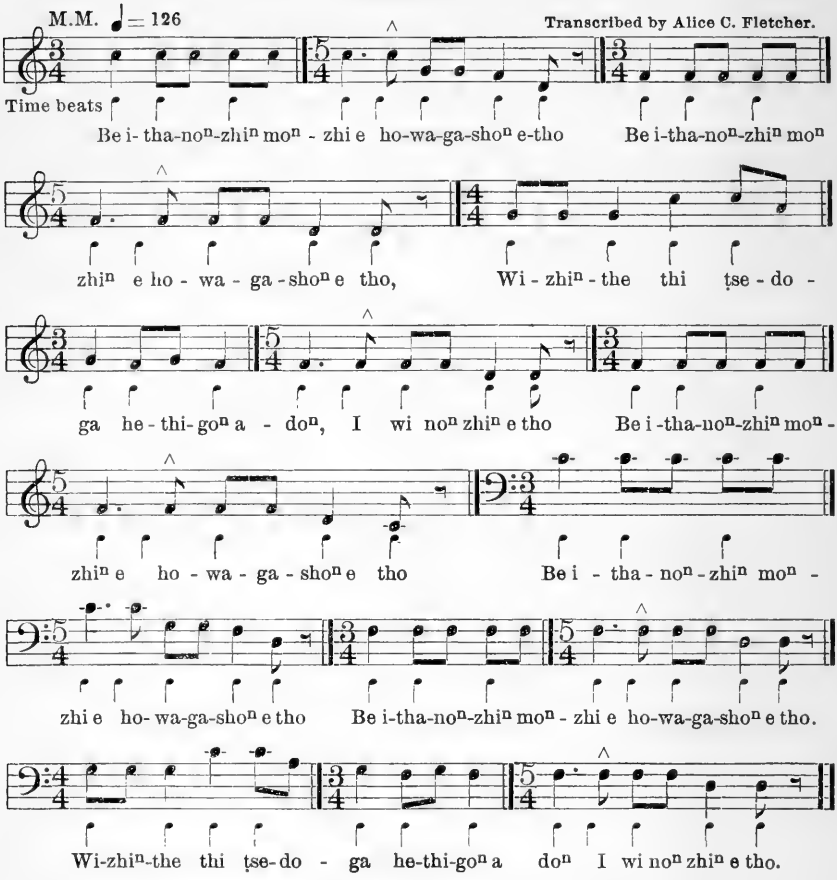
SONG 3

(Osage version, p. 150)

FREE TRANSLATION

This, my friends, is the lot that has fallen to you and to me,
This, my friends, is the lot that has fallen to you and to me,
The lot that falls to man, most difficult of all,
That lot has fallen to you and to me.
This, my friends, is the lot that has fallen to you and to me,
This, my friends, is the lot that has fallen to you and to me,
The lot that falls to man, most difficult of all,
That lot has fallen to you and to me.

Song 4 is an appeal by the Xthe′-ṭs'a-ge to the experienced warrior as an "elder brother" upon whose valor success depends. The courage of the "elder brother" is likened to that of the male bison who becomes dangerous when driven to defend himself.

SONG 4

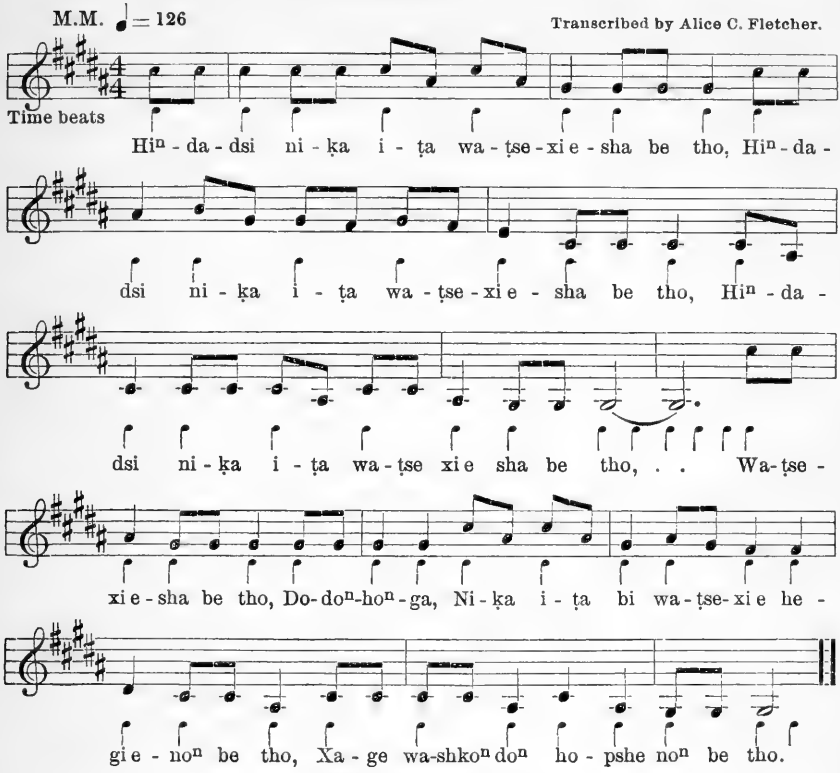
(Osage version, p. 150)

FREE TRANSLATION

Relying alone on your valor I go forth,
Relying alone on your valor I go forth,
O, elder brother, courageous as the male bison,
Upon your valor alone I depend,
Relying alone on your valor I go forth,
Relying alone on your valor I go forth.

THREE SONGS OF THE DO-DO$^{N'}$-HO^{N}-GA

The words of Song 1 are addressed by the Xthe′-ṭs'a-ge to the Do-do$^{n'}$-ho^{n}-ga, reminding him of the words of the fathers that the part of man in the struggle for life is indeed hard, but an incessant crying to the Supernatural never fails to bring aid to man, therefore he must put forth all his strength in his cry for aid.

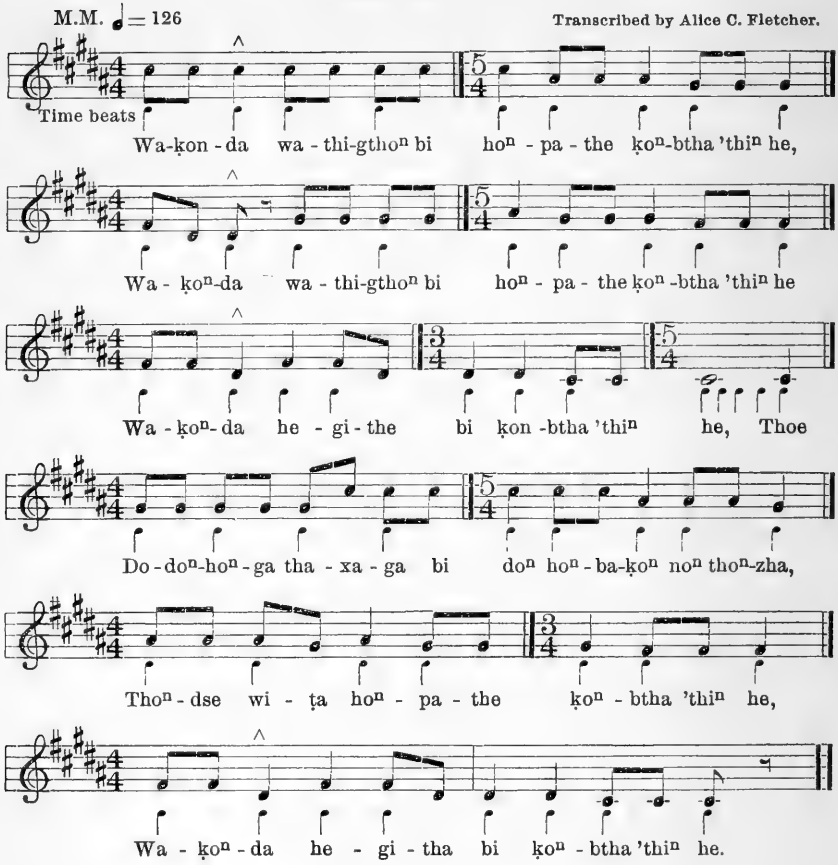
Song 1

(Osage version, p. 150)

FREE TRANSLATION

Hard is the lot of man, our fathers have said,
Hard is the lot of man, our fathers have said,
Hard is the lot of man, our fathers have said,
Hard is the lot of man, O, Do-doⁿ′-hoⁿ-ga, they have said,
Hard is the lot of man, our fathers have said,
But ceaseless crying (to Wa-koⁿ′-da) fails not to bring aid.

The burden of Song 2 is the gravity of the situation in which the Xthe′-tsi'a-ge finds himself placed by his people. The song represents him as brooding over the possibility of defeat, the loss of his men, and the sorrow that would follow. He pictures the attacks of the enemy, hears the cries of the Do-doⁿ′-hoⁿ-ga for supernatural aid, wrath stirs within him and a desire to strike the enemy, but the responsibility of being the actual leader in the attack gives him pause and he is seized with a longing to know if the thoughts of Wa-koⁿ′-da incline with favor toward him.

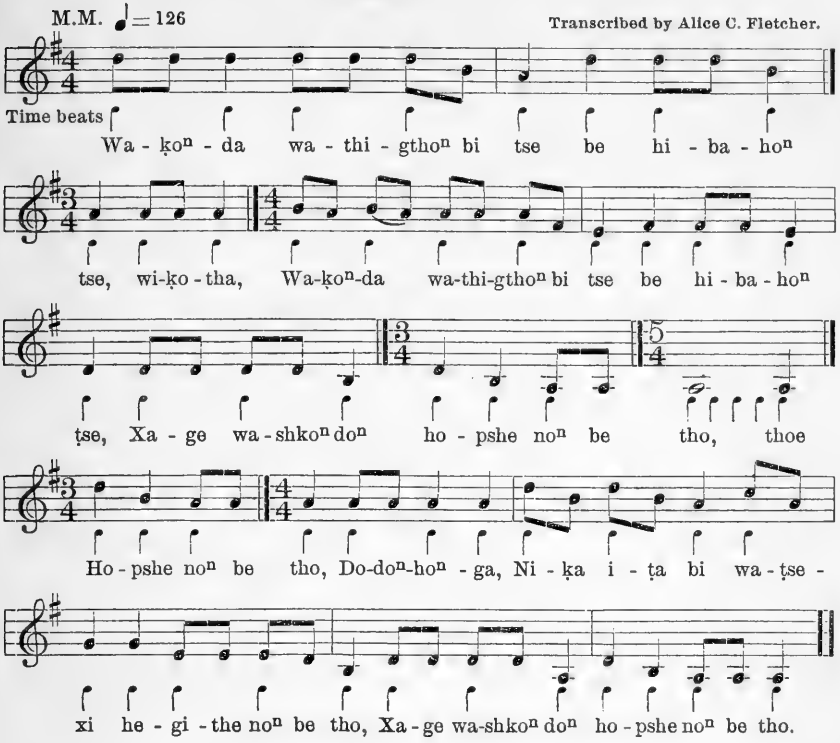
SONG 2

(Osage version, p. 151)

FREE TRANSLATION

I crave to know the thoughts of Wa-ḳoⁿ′-da,
I crave to know the thoughts of Wa-ḳoⁿ′-da,
To know if He holds me in His favor,
O, Do-doⁿ′-hoⁿ-ga, your cries stir the wrath within me,
Yet would I know the strength of my heart,
Would know if He holds me in His favor.

In Song 3 the Xthe′-ṭs'a-ge awakens to the truth that no human effort can penetrate the thoughts of Wa-ḳoⁿ′-da or divine His purpose. Man must content himself with the belief that by constant crying he will stir the compassion of Wa-ḳoⁿ′-da and secure His aid. Again the Do-doⁿ′-hoⁿ-ga is reminded of the words of the fathers that the lot of man in life is hard, therefore must he cry with all his might to Wa-ḳoⁿ′-da for aid.

SONG 3

(Osage version, p. 151)

FREE TRANSLATION

Who can know the thoughts of Wa-ḳo$^{n'}$-da, O friends,
Who can divine His purpose,
We can but cry with all our strength to Wa-ḳo$^{n'}$-da,
We can but cry with all our might, O, Do-do$^{n'}$-ho^{n}-ga,
Man's lot is hard, our fathers have said,
But the earnest cry to Wa-ḳo$^{n'}$-da will bring help.

At the close of the singing of the Xthe'-ṭs'a-ge and Do-do$^{n'}$-ho^{n}-ga songs by the eight principal officers, which was toward the middle of the day, water is brought by the women to these men to wash their faces. Food and water to drink is then placed before them. This being done, these officers direct two of their men to go to the Criers who were standing with the symbolic knife and the symbolic battle-ax and to conduct these men to places close to the two ceremonial houses. Then water and food are placed before them, of which they partook hastily and then returned to their former positions west of the village, there to stand until again called. Water and food are also sent by these officers to the Do-do$^{n'}$-ho^{n}-ga who sits in a small house west of

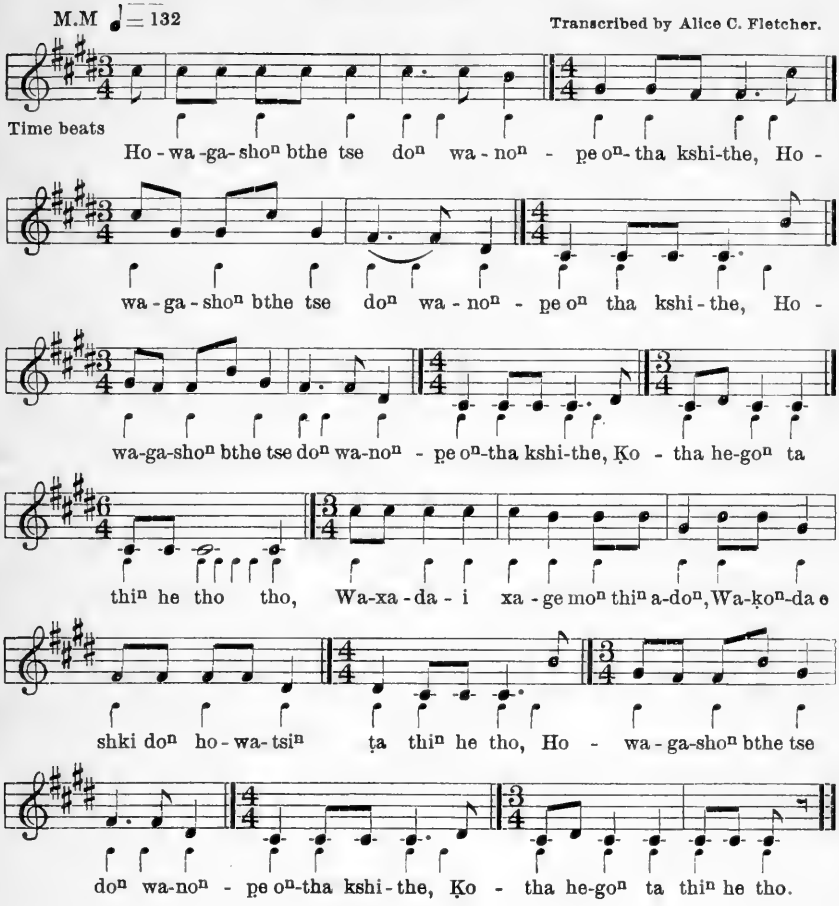
the Wa-ça′-be ceremonial house. Before eating and drinking the Do-do^{n}′-ho^{n}-ga removes from his face the sign of fasting but puts it on again after partaking of a little food.

When the Xthe′-ṭs'a-ge and the people of the village have eaten their midday meal, the Xthe′-ṭs'a-ge again paint themselves and their horses with charcoal and go forth on another procession around the village, followed this time by all the people in their gayest attire, the Ṭsi′-zhu going around by the right and the Ho^{n}′-ga by the left. Each division carries a drum. Occasional stops are made when the singers gather around the drum and sing the Wa-sha′-be A-thi^{n} songs called I′-wa-ṭsi, To which the People Dance. These songs are also called Ṭse-xe-ḳ'i^{n} No^{n}-ho^{n} Wa-tho^{n}, Songs of the Elder Ṭse′-xe-ḳ'i^{n} or Kettle Carriers. These songs are sung without any particular order and the time is accentuated by the drum while the people in their dance keep the rhythm of the songs.

SONGS OF THE ELDER KETTLE CARRIERS

The first of these songs, given by Wa-xthi′-zhi, is an old one and relates to a time when a warrior by the name of Wa-xa′-da-i^{n} was chosen to act as Do-do^{n}′-ho^{n}-ga for a large war party. While the ceremonies were going on the friends of a young man who was preparing to join the war party tried to dissuade him from going, warning him of the hardships and the dangers with which he would have to contend. He replied to his friends that Wa-xa′-da-i^{n}'s crying had so aroused his wrath that he was going forth to strike the enemy, that he would strike Wa-ḳo^{n}′-da Himself if he tried to prevent him. The words of the boastful youth were put to song which was always sung at the ceremonies.

SONG 1

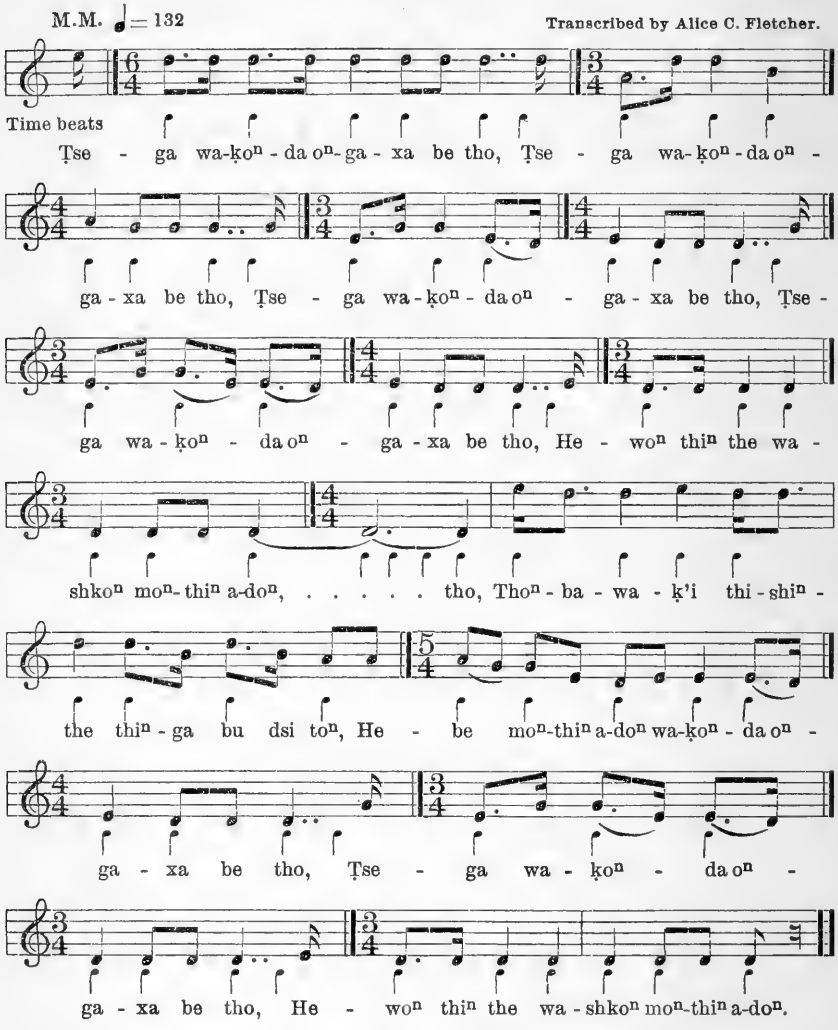
(Osage version, p. 151)

FREE TRANSLATION

You speak to me of dangers that I may fear,
You speak to me of dangers that I may fear,
You speak to me of dangers that I may fear,
But I have willed to go, my friends,
Wa-xa′-da-iⁿ's crying stirs my wrath,
I go forth to strike, even Wa-ḳoⁿ′-da, should He oppose me.
You speak to me of dangers that I may fear,
But I have will to go, my friends.

The second song is of the selection of the two Chief Xthe′-ṭs'a-ge who are to lead the warriors in the attack upon the enemy. In this song the Ṭse-xe-ḳ'iⁿ (private warriors), whose song it is, changed the title, Wa-ṭoⁿ-ga (Chief) of the two leaders, to the exalted one of Wa-ḳoⁿ′-da, for their commands are to be obeyed as implicitly as those of Wa-ḳoⁿ′-da by all His creatures. The Ṭse-xe-ḳ'iⁿ also deplores the passing of the elder brothers of Thoⁿ-ba′-wa-ḳ'iⁿ who

were noted for their success as war leaders. The efforts of the man chosen to appeal to the Supernatural for aid is also mentioned in the song.

SONG 2

(Osage version, p. 151)

FREE TRANSLATION

Again we choose the men to lead us forth,
Again we choose the men to lead us forth,
Again we choose the men to lead us forth,
Again we choose the men to lead us forth,
Moved by the efforts of our suppliant,
Your brothers have gone, O, Thoⁿ-ba-wa-ḳ'i,
There have been none to supply their places,
Again we choose the men to lead us forth,
Moved by the efforts of our suppliant.

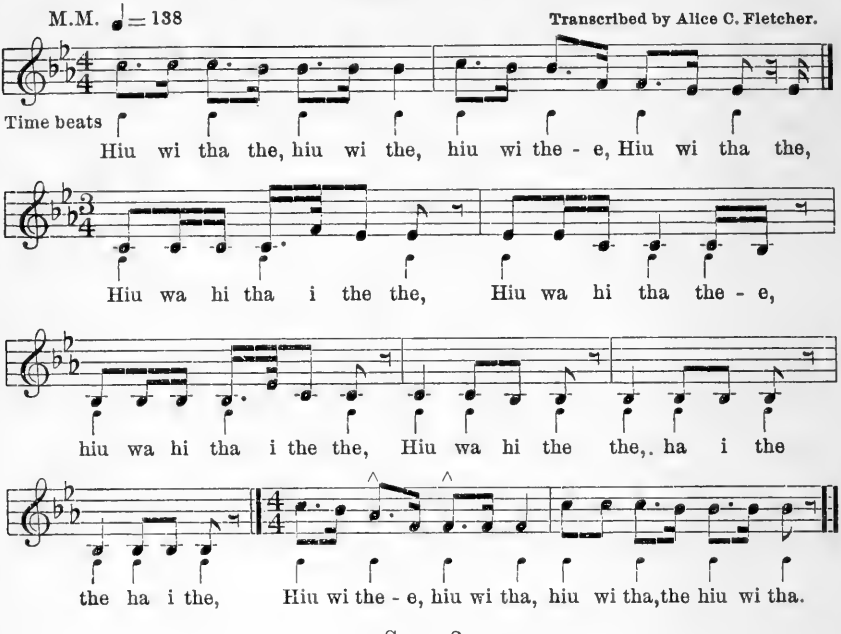
There are other songs of a like character to the two Ṭse-xe-ḳ'i^{n} songs given above that are sung and accompanied by dances as the processions move around the village, but Wa-xthi'-zhi, when describing the great ceremony, gave only these two as typical of this class. The audacious and boastful character of the Ṭse'-xe-ḳ'i^{n} songs is in strong contrast to the Xthe'-ṭs'a-ge and Do-do$^{n'}$-ho^{n}-ga songs; the former voice the uncontrolled exuberance of the younger element and the latter the seriousness of the older and more experienced class.

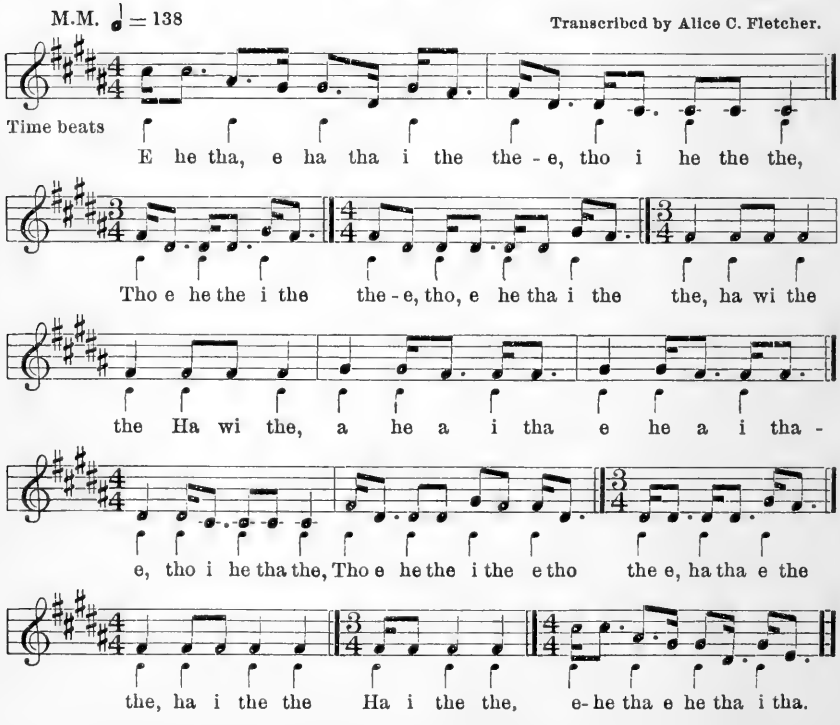
As in the procession of the eight Xthe'-ṭs'a-ge early in the day, in this procession all the people of the two divisions regulate their motements so as to meet and pass each other on the eastern side of the village, at the end of the avenue.

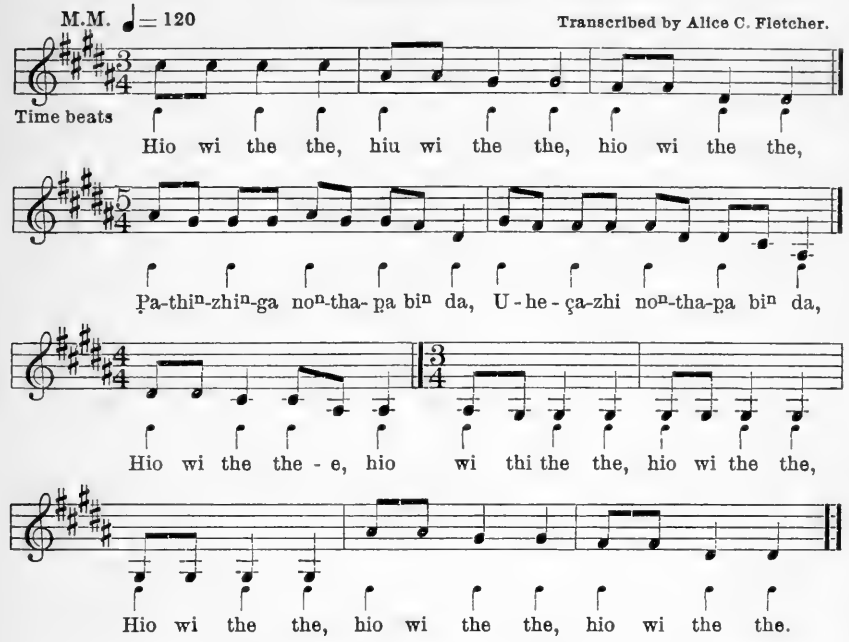
Ceremony of O-tho$^{N'}$-da Wa-tsi (Dance in the Center)

This title is descriptive of the position of the dancers and the spectators. When the two divisions meet at their starting point the Xthe'-ṭs'a-ge dismount, and as their horses are led away the officers take seats on the ground between the two ceremonial houses together with their volunteer warriors, the men of the Ṭsi'-zhu sitting in a semicircle on their side, the men of the Ho$^{n'}$-ga sitting in a semicircle on theirs. The people belonging to the two divisions seat themselves on their respective sides at the back of the Xthe'-ṭs'a-ge and their warriors. After all have taken their places one of the Chief Xthe'-ṭs'a-ge rises and recounts briefly in an excited manner his winning of a war honor. Then the singers strike up the first of the four songs now to be sung, beating their drums to accentuate the rhythm. The two Chief Xthe'-ṭs'a-ge, carrying their respective standards, then begin to dance in a circle, followed by the other officers and the volunteer warriors, the Ṭsi'-zhu taking the outer circle and moving to the right, and the Ho$^{n'}$-ga the inner circle and moving to the left (fig. 1). As the men of each division complete the circle they halt, face the center of the circle, and continue to dance until the singing of the song comes to a close, when all sit down on the ground. After a brief pause the other Chief Xthe'-ṭs'a-ge rises and recounts briefly his winning of a war honor. The singers then strike up the second song and the dance is repeated. Each one of the four songs to which the men dance is introduced by the Chief Xthe'-ṭs'a-ge with the recounting of the winning of a war honor. The Chief Xthe'-ṭs'a-ge alternate in recounting an honor and leading the dance. The following are the songs used. The first have no words, only vocables.

SONG 1

(Osage version, p. 151)

SONG 2

(Osage version, p. 152)

SONG 3

(Osage version, p. 152)

All the lines but the second and third of Song 3 are made up of vocables. The words of the second and third lines seem to convey a taunt and may be translated as follows:

FREE TRANSLATION

You seem to fear the young men of the foe,
Their courage and strength you seem to fear.

Having forgotten the fourth song of this group, Wa-xthi′-zhi repeated Song 1 to make up the number.

This dance is very popular among the people because of the pleasing colors of the make-up of the dancers and the graceful movements of the men following in single file their leaders who hold aloft as they dance the standards with their eagle-feather pendants swaying and fluttering in the breeze.

At the close of the O-thoⁿ′-da Wa-tsi, toward sundown, the Xthe′-ṭs'a-ge rise and take their places in the center in front of their respective warriors, the Ṭsi′-zhu on their side and the Hoⁿ′-ga on theirs. The people sing the Hi, hi song to the beating of the drums as each member of the Xthe′-ṭs'a-ge dances.

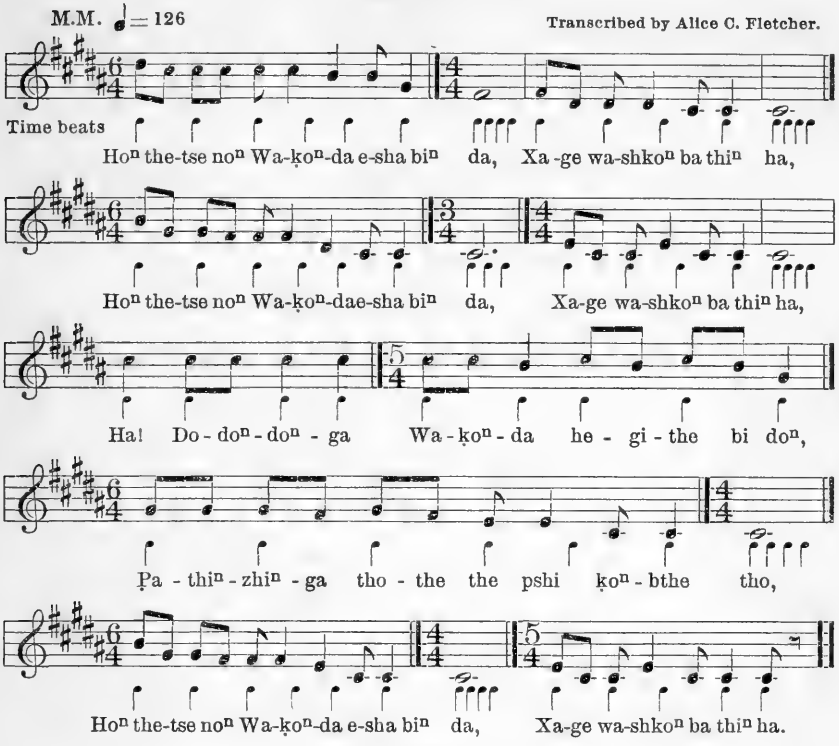
The sun sets upon the closing of this dance of the Xthe′-ṭs'a-ge and the people move toward their homes to take their evening meal around fires kindled outside the house. Food is brought by the women to the

Xthe′-ṭs'a-ge and their followers, who increase in numbers as the ceremony progresses, all of whom partake of the feast provided, sitting in the light of the fires kindled in the open air between the two ceremonial houses. In the enjoyment of the feast the two Criers, who always remain standing with their faces toward the setting of the sun, are not forgotten. They are ceremonially conducted to a place close to the ceremonial houses, where they are served their share of the food. The Do-do$^{n'}$-ho^{n}-ga, who is shut up in his little house, praying ceaselessly for success, is also served food with much ceremony.

After this evening feast the Xthe′-ṭs'a-ge rise to lead the male members of the two divisions in a procession around the village. Those of the Ṭsi′-zhu division go by the right and those of the Ho$^{n'}$-ga by the left. The members of each division are divided into three groups. The first group, composed of the older men who have had actual experience in war, is led by the men just entering manhood. The third and largest group contains all the boys. The three songs belonging to this procession are called Xa-ge′ Wa-xo^{n}-xo^{n}, Crying and Broken Songs. Xa-ge means to cry and refers to the appeal made by these songs to the night, that is, to the Power that moves in the night. Wa-xo^{n}-xo^{n} means broken into many pieces. This word refers to the group of ownership of these songs and the manner in which they are sung. Each of the three groups mentioned above, composed of the elder men and the young men and the boys, has its own song which was sung simultaneously by the corresponding group in the Ṭsi′-zhu and Ho$^{n'}$-ga divisions. The effect of these three distinct songs being sung at the same time by the three groups of the two divisions bears out the descriptive title of broken or divided songs. The first song is sung by the elder men.

CRYING AND BROKEN SONGS (NIGHT)

Song 1

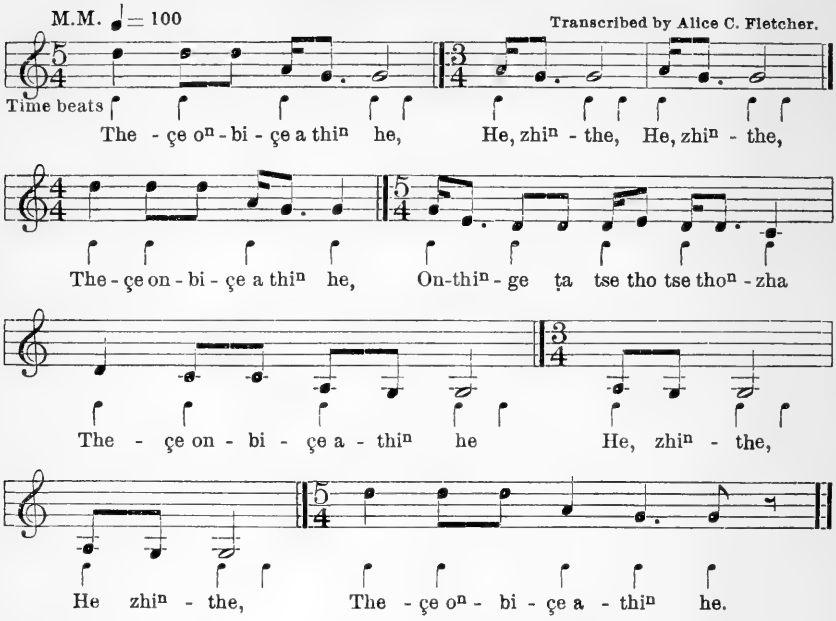
(Osage version, p. 152)

FREE TRANSLATION

In the night, also, Wa-ḳoⁿ′-da moves, so it has been said,
Then cry to Him with all your might,
In the night, also, Wa-ḳoⁿ′-da moves, so it has been said,
Then cry to Him with all your might,
O, Do-doⁿ′-hoⁿ-ga, may Wa-ḳoⁿ′-da favor me,
That I may find the foe and fall upon him,
In the night, also, Wa-ḳoⁿ′-da moves, so it has been said,
Then cry ye to Him with all your might.

Song 2, which is sung by the young men grown to manhood, but who have yet to experience war, expresses their willingness to follow their elder brothers, the experienced warriors, through all the hardships of war, chief of which is that of thirst, that often comes during the marches over the waterless plains. The song prefigures the hardships to be met by the young warriors.

SONG 2

(Osage version, p. 152)



FREE TRANSLATION

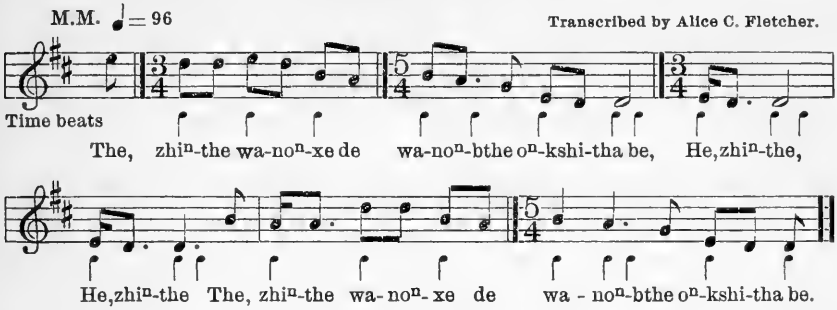
Dry is my tongue from marching,
O, my elder brother, O, my elder brother,
Dry is my tongue from marching,
And, lo, death draws near to me.
Dry is my tongue from marching,
O, my elder brother, O, my elder brother,
Dry is my tongue from marching.

Song 3, which the boys sing and to which they dance, as they follow their elders around the village, has a deeper meaning than that conveyed by its words as understood by their ordinary usage and sense. The song prefigures the success of the war party and the departure of the enemy to the spirit land. The lads sing:

"O, elder brothers, a spirit makes for me a feast,"

which means, metaphorically, that the enemy has fled to the spirit land, leaving him to feast upon the fruits of the earth and thus to grow to manhood, and finally to reach old age.

Song 3

(Osage version, p. 152)

FREE TRANSLATION

O, elder brothers, a spirit makes for me a feast,
O, my elder brothers, O, my elder brothers,
O, elder brothers, a spirit makes for me a feast.

When the men and boys of the two divisions comprising the procession meet at the starting point, all the small boys at once scatter to their homes while the men, old and young, follow their respective Xthe′-ṭs'a-ge, those belonging to the Ṭsi′-zhu to the house of that division and those belonging to the Hoⁿ′-ga to their house. After entering their ceremonial house all the men are obliged to sit upright; no one is allowed to lie down until the Wa-zho′-wa-gthe of each house issues his command to do so; meanwhile the men entertain themselves by talking over the happenings of the day, particularly those incidents that had excited merriment.

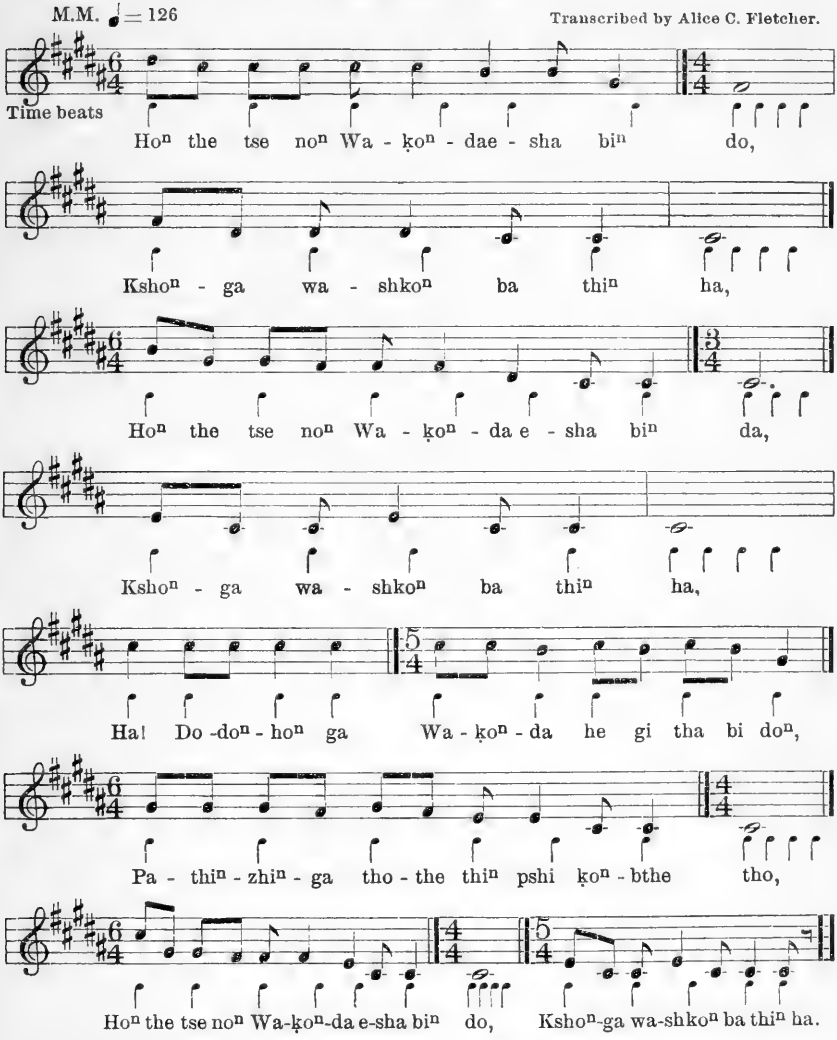
Toward midnight, as the noises cease, the two Criers bearing the symbolic weapons start on their march around the village, the one Crier from the Ṭsi′-zhu side going by the right and the one from the Hoⁿ′-ga side going by the left. As they slowly walk on their round they call, one after the other: "In four days the warriors will move against the enemy!" The people keep silent in their tents, for although they well know what the Criers are proclaiming, they like to hear these calls in the stillness of the night. The Criers pass each other at the end of the avenue at the east side and keep up their alternate calls until they reach their station from which they started, where they cease calling. After a moment of silence the Ṭsi′-zhu Wa-zho′-wa-gthe addresses the men in his ceremonial house: "E′-doⁿ ha, Ni-ḳa-wa-ça-e. A′-thi-koⁿ zhoⁿ-i-ha ba thiⁿ ha, Ni-ḳa-çe-e"; "It is well, O, ye men of valor. Recline ye and rest ye, O, men of valor." After a short pause the Hoⁿ′-ga Wa-zho′-wa-gthe repeats the same command to the men within his ceremonial house. At once the men in both houses, who had been moving all day long, stretch themselves

upon the ground with many a groan and grunt as they relax their limbs. They are, however, forbidden to lie on their backs as they rest but must lie on their sides. After this command in the two houses the entire village becomes silent in sleep.

At break of day the two Chief Xthe′-ṭs'a-ge arise and each blows a reed whistle, which he carries throughout the ceremony, as a signal for the warriors to rise and prepare for the morning procession. The young men and boys also respond to the signal and hasten to the ceremonial houses to make ready to take part in the ceremony. This morning procession, like the night procession of the previous evening, is divided into three groups, as already described. Each group has its own song for this particular ceremonial march around the village and all these songs are sung simultaneously. These songs, like those belonging to the night procession, are called Xa-ge Wa-xo^{n}-xo^{n}, Broken Songs. As the men of the first group pass along singing their songs many of the warriors in the procession as well as the people of the village cry loudly in appeal for aid to the Supernatural.

BROKEN SONGS (DAY)

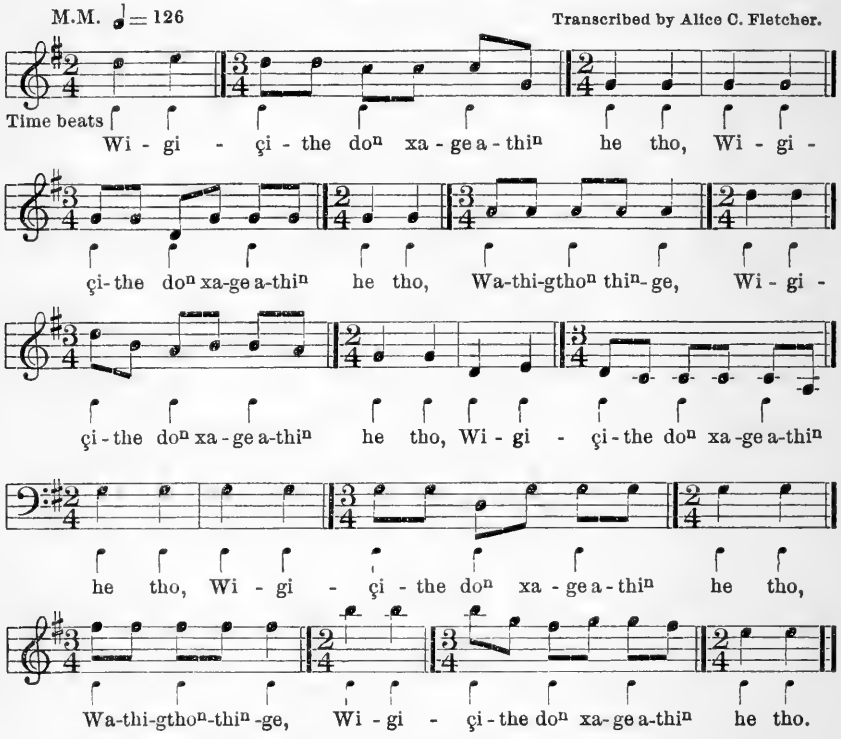
Song 1

(Osage version, p. 152)

FREE TRANSLATION

In the night, also, Wa-ḳoⁿ′-da moves, so it has been said,
Then, younger brothers, cry to Him with all your might,
In the night, also, Wa-ḳoⁿ′-da moves, so it has been said,
Then, younger brothers, cry to Him with all your might,
O, Do-doⁿ′-hoⁿ-ga, may Wa-ḳoⁿ′-da favor me,
That I may find the foe and fall upon him,
In the night, also, Wa-ḳoⁿ′-da moves, so it has been said,
Then, younger brothers, cry to Him with all your might.

The song sung by the young men commemorates the passing of Wa-thi'-gtho^{n}-thi^{n}-ge, a warrior noted for his successes in war-like enterprises. As in many of the Osage songs, the meaning of the words and phrases employed are used figuratively and cannot be adequately translated into English. In this song the singer is represented as moving along life's pathway, weeping while he remembers the dead warrior, his valorous deeds, his hospitality, and his charitable acts.

SONG 2

(Osage version, p. 153)

FREE TRANSLATION

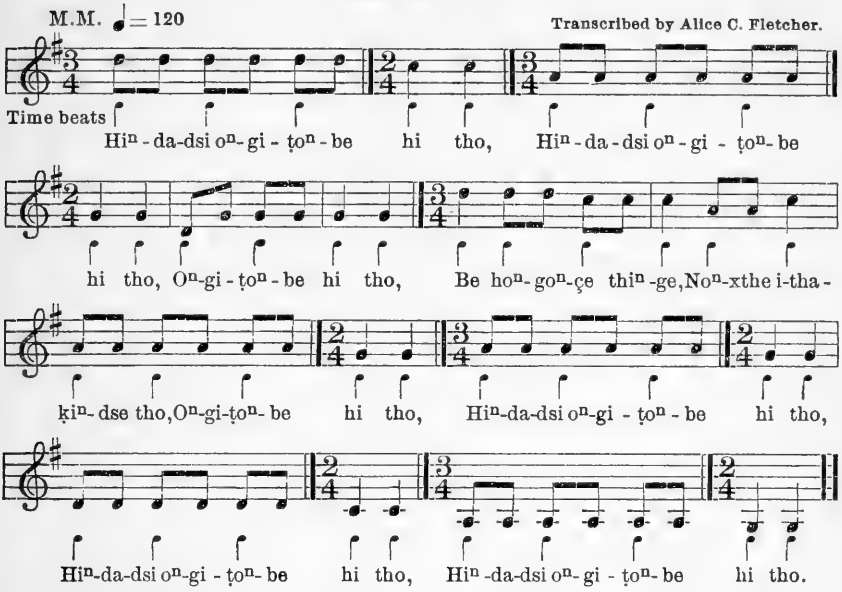
I weep when I remember you, as I travel onward,
I weep when I remember you, as I travel onward,
Wa-thi'-gtho^{n}-thi^{n}-ge,
I weep when I remember you, as I travel onward,
I weep when I remember you, as I travel onward,
I weep when I remember you, as I travel onward,
Wa-thi'-gtho^{n}-thi^{n}-ge,
I weep when I remember you, as I travel onward.

The third song, which the boys sing, represents the boy as coming to his father and proudly calling upon him to see his son's face painted with charcoal, the symbol of fire. No one had urged the lad but he

had seized the symbol and put it upon his face with the hope that some day he would become a warrior.

SONG 3

(Osage version, p. 153)



FREE TRANSLATION

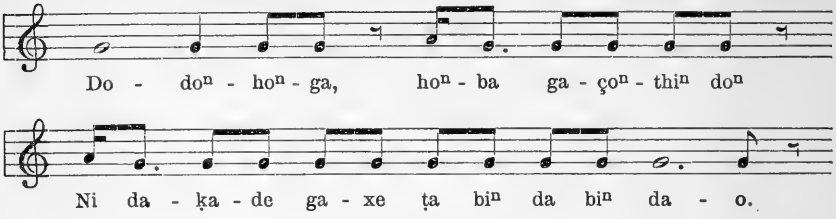
Behold me, thy son, O, my father,
Behold me, thy son, O, my father,
Behold me, thy son,
Urged by no one,
I have seized the sacred charcoal,
Behold me, thy son, O, my father,
Behold me, thy son, O, my father,
Behold me, thy son, O, my father.

On the return of the warriors the young men and the boys go to two ceremonial houses, the starting point, and the O-thoⁿ′-da Wa-tsi (Dance in the Center) already described on page 33 is repeated. At the close of this dance the women place before the warriors water and food for their morning meal. The women also similarly serve the Do-doⁿ′-hoⁿ-ga and the two Criers. The processions and dances that follow through the second day and evening are repetitions of those of the previous day, and upon the return of the warriors to their respective houses they are obliged to sit upright until the return of the Criers from making their announcement when at the command, as already described, the men are allowed to take their rest. About midnight, when the village is quiet, the two Criers set forth on their second march around the village, crying out, one after the other, in a loud singing tone, the following notice:

CALL OF THE CRIERS

(Osage version, p. 153)

Slowly, with dignity Transcribed by Alice C. Fletcher.



FREE TRANSLATION

Tomorrow at break of day the Do-do$^{n'}$-ho^{n}-ga
Will heat the sacred water.

All the people, even the children, remain silent listening to the calls, and by the time the two men have completed the circle the whole village slumbers as though crooned to sleep by the Criers.

Some time during the night the Tsi Wa-ko^{n}-da-gi, House of Mystery, which is in the keeping of the Wa-ça'-be gens of the Ho$^{n'}$-ga subdivision, is set up about 150 paces west of the two ceremonial houses and in direct line of the avenue running through the village. The frame is constructed in the same manner as that for the ordinary house but the coverings are of animal skins that have symbolic significance. The first used is an elk skin which is spread over the eastern end of the frame; the elk is one of the symbols of war. The second is the skin of a black bear; this skin is spread over one side of the house; the black bear is a symbol of fire which is unrelenting when it takes a destructive course. The third is the skin of a puma which is spread on the other side of the house; this animal is also a symbol of fire. The fourth is the skin of a swan which is spread over the top of the frame in the center; this bird also serves as a symbol of fire.

At break of day the man who had been chosen to be the Do-do$^{n'}$-ho^{n}-ga by the No$^{n'}$-ho^{n}-zhi^{n}-ga, the volunteer Do-do$^{n'}$-ho^{n}-ga, the Chief Xthe'-ts'a-ge and the No$^{n'}$-ho^{n}-zhi^{n}-ga approach the house of mystery, enter and take their places according to gentes as at the meetings of the No$^{n'}$-ho^{n}-zhi^{n}-ga when performing the ceremonies of the war rite. The Xo'-ka sits at the east end of the lodge and conducts the ceremony. With him sits the Do-do$^{n'}$-ho^{n}-ga, as at a regular initiation into one of the seven degrees of the war rite. The Sho'-ka takes his place beside the fireplace on the Ho$^{n'}$-ga side of the lodge.

CEREMONY OF NI DA-KA-DSE E-DSI-GTHE (HEATING THE WATER)

When all the men are in their places the Xo'-ka directs the Sho'ka to arrange four stones in the fireplace, one toward each of the four winds. This ceremonial act having been performed by the Sho'-ka, the Xo'-ka directs him to place upon the stones a kettle, the cere-

monial name of which is Ṭse′-xe Ni-ḳa-ṗo. No definition of this name could be obtained, but it may be analyzed as follows: Ṭse′-xe, kettle; Ni-ḳa, abbreviation of Ni-ḳa-shi-ga, persons; ṗo, modification of the word ṗo-e, to burn or to set on fire. The ceremonial kettle filled with water by the Sho′-ḳa is held in readiness to be placed upon the four stones while the Xo′-ka recites the following wi′-gi-e.

PLACING OF THE KETTLE RITUAL

(Osage version, p. 153)

1. Verily, at that time and place,
2. The Ho^{n}′-ga, a people who possess seven fireplaces,
3. Verily, a people among whom there are none that are craven,
4. Verily, at that time and place, they said, it has been said, in this house,
5. Spoke to one another, saying: "O, younger brothers,
6. There is one useful thing lacking, O, younger brothers."
7. Verily, at that time and place,
8. The Ṭse′-xe Ni-ḳa-ṗo (Ceremonial Kettle),
9. The younger brothers brought forth at once,
10. Then they said to one another, "O, younger brothers,
11. This shall serve our purpose, O, younger brothers," they said, it was said.
12. Verily, at that time and place,
13. They said to one another, "Let us put water in it to heat, O, younger brothers."
14. Verily, at that time and place,
15. They put water into the kettle to heat.

When the ceremonial kettle had been placed upon the four stones the Sho′-ḳa takes four symbolic plants and holds them in readiness to be dropped into the kettle as each one is mentioned in the following wi′-gi-e.[4]

PLACING OF FOOD IN THE KETTLE TO COOK RITUAL

(Osage version, p. 154)

1

1. Verily, at that time and place, they said,
2. "What shall we put in the kettle to cook?"
3. Then they said to one another, "O, younger brothers,
4. There are four kinds of foods,
5. We have said we would use in making our enemies to fall,
6. Those we shall put into the kettle to cook, O, younger brothers."
7. Verily, at that time and place,
8. They brought forth the ho′-xtho^{n}-ṭa-xe (Sparganium),
9. And said to one another: "This, O, younger brothers,

[4] For the story of the finding of these plants and their dedication to ceremonial purposes see Secs. 876 to 983 of the Ni′-ḳi No^{n}-ḳ'o^{n} wi′-gi-e, pp. 182–185, Thirty-sixth Ann. Rept. Bur. Amer. Ethn.

10. We shall put into the kettle to cook,
11. It is agreed that this shall be,
12. But it shall not be without a purpose and something to go with it, O, younger brothers.
13. Toward the setting of the sun,
14. Where dwell our enemies, there is a youth in his adolescence,
15. Whose life shall accompany this, O, younger brothers," they said to one another;
16. "The food is that which the Wa-zha'-zhe,
17. And the Ṭsi'-zhu,
18. Shall always use in making their enemies to fall."

2

19. "There is yet another one, O, younger brothers," they said to one another,
20. "The çi^{n}'-mo^{n}-no^{n}-ṭa (*Nymphaea advena*),
21. That also,
22. We shall put into the kettle to cook,
23. It is agreed that this shall be,
24. But it shall not be without a purpose and something to go with it, O, younger brothers,
25. Toward the setting of the sun, where dwell our enemies,
26. There is a maiden in her adolescence,
27. Whose life shall go into the kettle with this, O, younger brothers,
28. The food is that which the Wa-zha'-zhe,
29. And the Ṭsi'-zhu,
30. Shall always use in making their enemies to fall."

3

31. Verily, at that time and place, they said,
32. "There is yet another one, O, younger brothers."
33. Verily, at that time and place, they said,
34. "The çi^{n} (*Sagittaria latifolia*),
35. We shall put into the kettle to cook,
36. It is agreed that this shall be,
37. But it shall not be without a purpose and something to go with it, O, younger brothers;
38. Toward the setting of the sun, where dwell our enemies,
39. There is a married man,
40. Whose life shall go into this kettle with this,
41. The food is that which the Wa-zha'-zhe,
42. And the Ṭsi'-zhu,
43. Shall always use in making their enemies to fall."

4

44. Verily, at that time and place, they said,
45. "There is yet another one, O, younger brothers,
46. The ho^{n}-bthi$^{n'}$-çi (*Falcata comosa*),
47. That also,
48. We shall put into the kettle to cook,
49. It is agreed that this shall be,
50. But it shall not be without a purpose and something to go with it, O, younger brothers,
51. Toward the setting of the sun, where dwell our enemies,
52. There is a woman who has given birth to her first child,
53. It is the life of this woman that shall go into the kettle with this, O, younger brothers;
54. The food is that which the Wa-zha'-zhe,
55. And the Ṭsi'-zhu,
56. Shall always use in making their enemies to fall."

The plants above mentioned being unfit for food, were rejected by the Osage and are here used ironically for food to destroy the enemy. The wi'-gi-e of the Placing of Food in the Kettle having been recited and the Sho'-ḳa having actually, or by pantomime, put into the kettle the symbolic plants, the Xo'-ḳa proceeds to recite the wi'-gi-e called Ṗe'-dse U-ḳ'i Wi'-gi-e (Ṗe'-dse, fire; U-ḳ'i, contributed to). This pertains to the ceremonial kindling of the fire by which the sacred water is to be heated. The Sho'-ḳa is instructed by the Xo'-ḳa, when he is about to recite this wi'-gi-e, to go and seize a firebrand from the fireplace of each of four warriors designated by him for use in kindling this fire. Each of these four brands symbolizes a deer; the act of their seizure by the Sho'-ḳa without permission is to impress upon the mind of the warrior that it is his duty to protect the hunter and the deer against the warriors of strange or hostile tribes. These four symbolic brands having been seized, the Sho'-ḳa goes with his assistants, chosen by himself, and collects from a member of each of the gentes of the tribe a stick of firewood to be used for this symbolic fire.[5] The title of the wi'-gi-e implies that the brands and the wood are voluntarily contributed by the owners, but in reality they were appropriated by the No$^{n'}$-ho^{n}-zhi^{n}-ga for use in the ceremony. As an act of reverence for the office of Peacemaker, members of the two Peace gentes of the tribe, the Ṭsi'-zhu Wa-shta-ge and the Ṗo^{n}-ḳa Wa-shta-ge, are exempted from an appropriation of their wood. The wives of the men who were last initiated into the tattooing rite are

[5] The Osage custom of collecting wood from a family belonging to each of the gentes of the tribe with which to make the fire required for this tribal ceremony bears resemblance to the Omaha custom of collecting tent poles from each family in the tribe to be used in constructing the ceremonial tent required for the tribal ceremony connected with the Sacred Pole. (See Twenty-seventh Ann. Rpt. Bur. Amer. Ethn., p. 237.) The Omaha and Osage customs above mentioned are probably survivals of ceremonies practiced by these tribes when they formed a part of one tribal organization.

also exempted from this demand, but if the collectors persist in taking the wood the women can exercise the right conferred upon them and challenge the men to recount their valorous deeds. Should they be unable to accept the challenge the wood will be refused.

CONTRIBUTION TO THE FIRE WI'-GI-E

(Osage version, p. 155)

1. Verily, at that time and place,
2. At each of the four winds,
3. They laid down one firebrand.

4. At the east wind,
5. They laid down one firebrand,
6. It was not without a purpose, they said;
7. It was with a young doe
8. They laid down the firebrand.
9. It was not without a purpose they laid it down, they said,
10. They laid it there to make the animals to come.

11. At the south wind,
12. They laid down one firebrand,
13. It was not without a purpose they laid it down, they said,
14. It was with a young buck,
15. They laid down the firebrand,
16. They laid it there to make the animals to come.

17. Verily, at that time and place,
18. At the west wind,
19. They laid down one firebrand,
20. It was not without a purpose they laid it down;
21. It was with a full-grown doe,
22. They laid down the firebrand,
23. They placed it there to make the animals to come.

24. Verily, at that time and place,
25. At the north wind,
26. They laid down one firebrand,
27. It was not without a purpose they laid it down, they said,
28. It was with a dark-horned buck,
29. They laid down the firebrand,
30. They placed it there to make the animals to come.

31. Verily, at that time and place,
32. Behold, the swirling of the boiling water, they said.
33. At the beginning of the day,
34. The animals go forth, like the swirling water, to roam over the earth;
35. I make the swirling of the boiling water to represent these animals.

36. Behold the vapor that rises from the boiling water,
37. That also represents some movements, they said.
38. At the beginning of the day,
39. The little animals (the deer),
40. Go forth to roam over the earth, the vapor rising from their nostrils, as they breathe,
41. It is this movement that I make the vapor rising from the boiling water to represent.

42. Behold the particles that leap upward from the surface of the boiling water,
43. At the beginning of the day, they said,
44. The little animals go forth to roam over the earth,
45. Joyously leaping over one another in play,
46. It is this action that I make the leaping particles to represent.

47. Verily, at that time and place,
48. Behold the bubbles that float upon the surface of the boiling water,
49. Those also represent an action, they said.
50. The little animal stricken by the hunter,
51. Rushes forth in flight, the blood bubbling from its wound,
52. The bubbles floating upon the surface of the boiling water I make to represent the wounded animal.

53. Behold the boiling water that rushes over the rim of the kettle,
54. That also represents an action, they said,
55. The little animal,
56. That goes forth at the beginning of the day,
57. Is stricken by the hunter, it treads upon its life blood, as it struggles in the throes of death.
58. It is this action that I make the overflowing boiling water to represent.

59. The little animals also have a share in the common inheritance of life.
60. Some of them must be permitted to live to enjoy the calm and peaceful days,
61. So, as we move along life's pathway, O, younger brothers, they said to one another, let us permit some to live in peace,
62. In this way, also, we may, with greater ease, overcome our enemies, O, younger brothers, they said to one another.

In January 1917 the manuscript of this wi'-gi-e was read, for its final verification, to Wa-xthi'-zhi, in the presence of Sho^{n}'-ge-mo^{n}-i^{n}, a member of the Ṭsi'-zhu Wa-shta-ge gens and who is reputed to be an authority on the No^{n}'-ho^{n}-zhi^{n}-ga rites. At the close of the reading

the old man was asked by Wa-xthi′-zhi if he had given the wi′-gi-e correctly.

After some reflection the old man replied: "You have given it according to the present manner in which it is usually recited by the No^{n}′-ho^{n}-zhi^{n}-ga of the present generation." He then went on to express his regret that the men of to-day had allowed themselves to drift from the order established by the ancient No^{n}′-ho^{n}-zhi^{n}-ga. He explained that the ancient No^{n}′-ho^{n}-zhi^{n}-ga when performing the Ṭe′-dse U-ḳ'i ceremony followed a well-established rule which required that when a member of the Ṭsi′-zhu division was conducting the ceremony, that the following sequence should be observed in laying down the symbolic firebrands. First, a firebrand be laid toward the west; second, one toward the north; third, one toward the east; fourth, one toward the south. If it so happened that a member of the Ho^{n}′-ga division was conducting the ceremony the rule required that the following sequence be observed. First, a firebrand be laid toward the east; second, one toward the north; third, one toward the west; fourth, one toward the south.

All the names of the four cardinal points, he went on to say, refer to the winds. That for the north is Ṭa-dse Ba′-ço^{n} dsi: the wind that is toward the cedars. The meaning of this term is being lost. Ba′-ço^{n}, cedar, as ordinarily used, is understood to mean a certain kind of tree, but as used in this wi′-gi-e it means clouds, so when the No^{n}′-ho^{n}-zhi^{n}-ga says Ṭa-dse Ba′-ço^{n} dsi, he means the wind of the regions whence come clouds like the dark cedars. In the term Ṭa-dse A′-ḳ'a dsi for the wind of the south, the word A-ḳ'a has lost its meaning. The No^{n}′-ho^{n}-zhi^{n}-ga of the present day have confused the names of the winds of the east and the winds of the west by exchanging them, for which there is no reasonable excuse. The correct term for the winds of the west is Ṭa-dse Ga-xpa dsi. Ga-xpa is from the word u-ga′-xpa-the, the falling of an object, and refers to the falling of the sun behind the earth. Formerly the term used to designate the west was Mi′-u-xpe, the falling of the sun, but this name has now become obsolete. The correct term for the winds of the east is Ṭa-dse Mi-hiu dsi, the winds toward the coming of the sun. The term now used is Ṭa-dse Mo^{n}-ha dsi, in which the word Mi-hiu has become corrupted, through careless recitation, into Mo^{n}-ha, thereby obscuring the meaning of the term. The older No^{n}′-ho^{n}-zhi^{n}-ga have explained that the Mi-hiu dsi, toward the coming of the sun, was the original name of the east.

During the investigation for this work the Ṭe′-dsi U-ḳ'i Wi′-gi-e has been secured in full from three different Osage men. Two of them, Wa-ṭse′-mo^{n}-i^{n} of the Wa-ça′-be gens, and Wa-xthi′-zhi of the I^{n}-gtho^{n}′-ga, both men of the Hon′-ga division, gave the order of laying down the symbolic firebrands as east, south, west, north. The third man, Xu-tha′-wa-ṭo^{n}-i^{n} of the Ṭsi′-zhu Wa-no^{n} gens, of the

Ṭsi′-zhu division, gave the order as, east, west, north, south. All of these men used the names Ga-xpa for east and Mo^{n}′-ha for west, which Sho^{n}′-ge-mo^{n}-i^{n} showed to be incorrect.

The information given by Ga-hi′-ge-wa-da-i^{n}-ga, a member of the Ṭsi′-zhu division, to J. Owen Dorsey in the year 1883, concerning the order observed by the No^{n}′-ho^{n}-zhi^{n}-ga of the two divisions, in the placing of the symbolic firebrands, agrees with the above statement made by Sho^{n}′-ge-mo^{n}-i^{n}. Mr. Dorsey's informant, however, like the rest, seems to have fallen into the confusion of the ceremonial names for the west and the east. (See Sixth Ann. Rept. Bur. Ethn., pp. 380–381.)

Just at sunrise the ceremony of kindling the fire under the kettle comes to a close and the Sho′-ka calls one of the Ṭse′-xe-k'i^{n} Wa-ṭo^{n}-ga (Chief Kettle Carrier), to whom he gives the kettle of hot water and this officer carries it westward, on a line with the avenue dividing the village, to a spot beyond the places frequented by men and dogs, where he pours the water upon the ground. As the kettle of water is carried away the meeting adjourns, the men going to the two ceremonial houses of the Xthe′-ṭs'a-ge, while the House of Mystery is taken down and its coverings put away. The women now bring food and water for the Do-do^{n}′-ho^{n}-ga, the warriors, and the two Criers.

The processions and dances that take place throughout the day do not differ materially from those of the day before, already described.

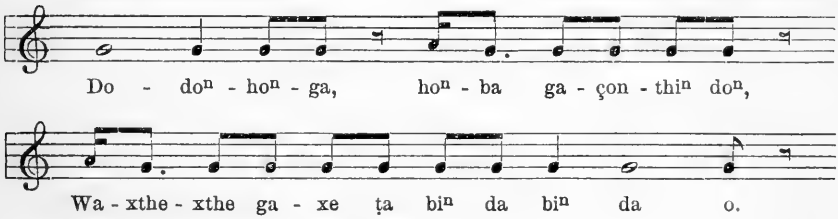
At the close of the evening procession of the warriors, young men and boys, toward midnight the two Criers again start on their march around the village alternately calling out the following notice:

THE CRIER'S NOTICE

(Osage version, p. 157)

Slowly, with dignity

Transcribed by Alice C. Fletcher.



FREE TRANSLATION

Tomorrow morning the Do-do^{n}′-ho^{n}-ga
Will make the standards, they have said.

Some time during the night the House of Mystery is again set up, this time close to the two ceremonial houses of the Xthe′-ṭs'a-ge, and on a line with the middle of the avenue dividing the village. At break of day the Do-do^{n}′-ho^{n}-ga and the Xo′-ka enter the House of Mystery and take their seats at the eastern end. The No^{n}′-ho^{n}-

zhi^{n}-ga follow and take their accustomed places, according to gentes, within the lodge, those of the Ṭsi′-zhu division along the south side, and those of the Ho$^{n'}$-ga along the north.

When all have become seated a Sho′-ka of the Wa-zha′-zhe subdivision places before a man of the E-no$^{n'}$ Mi^{n}-dse-to^{n} (Bow) gens of that division, the materials for the two wa-xthe′-xthe (standards) to be made by him. As this officer is about to begin his task he recites a wi′-gi-e that tells of the symbolic significance of each article to be used. (Wa-xthi′-zhi declined to recite this wi′-gi-e, saying that he did not know it. The reason for his not knowing it may lie in the fact that the exclusive right to recite it belongs not to his gens but to the members of the E-no$^{n'}$ Mi^{n}-dse-to^{n} gens.)

After reciting the wi′-gi-e the officer proceeds to make the two standards. This does not take long, as the materials had already been prepared to be put together. These two standards are called Wa-xthe′-xthe Wa-ko^{n}-da-gi, Mysterious Standards. They are always made within the House of Mystery where the wi′-gi-e relating to their symbolism is recited with due solemnity, thus fully vesting them with all the mysteries of the war rite. These standards are given by the No$^{n'}$-ho^{n}-zhi^{n}-ga as a body to their chosen Do-do$^{n'}$-ho^{n}-ga, as their final act of conferring upon him the authority to lead the war party. The particular office of the Do-do$^{n'}$-ho^{n}-ga being that of an intercessor between the people and Wa-ko$^{n'}$-da which must continue throughout the expedition, he being thus engaged, is obliged to delegate the authority of actual leadership to the two Chief Xthe′-ṭs'a-ge. This he does, presenting to them the sacred standards. (These official standards do not differ in appearance from those made in the two ceremonial houses of the Xthe′-ṭs'a-ge at an earlier stage of the ceremony, as already described.)

When the two Mysterious Standards are finished the Sho′-ka conducts the Do-do$^{n'}$-ho^{n}-ga to the E-no$^{n'}$ Mi^{n}-dse-to^{n} gens, where the members formally present the standards to him. The Do-do$^{n'}$-ho^{n}-ga then returns to his seat, taking with him the two standards.

As the Do-do$^{n'}$-ho^{n}-ga takes his seat the Xo′-ka instructs a Ṭse′-xe-k'i^{n} (Kettle Carrier), to go after the Xthe′-ṭs'a-ge who had remained, during the ceremony of making the standards, in the house of their divisions. The eight Xthe′-ṭs'a-ge, in two groups of four, each led by its Wa-zho′-wa-gthe, Master of Ceremony, also carrying the standard previously used, enter the House of Mystery. The Wa-zho′-wa-gthe from the Ṭsi′-zhu division takes his own place among the members of his gens and the Xthe′-ṭs'a-ge of his group sit in front of the No$^{n'}$-ho^{n}-zhi^{n}-ga of the Ṭsi′-zhu division. The Wa-zho′-wa-gthe from the Ho$^{n'}$-ga division takes his own place among the members of his gens and the Xthe′-ṭs'a-ge of his group sit in front of the No$^{n'}$-ho^{n}-zhi^{n}-ga of the Ho$^{n'}$-ga division.

These men having taken their seats, the Do-do^{n}'-ho^{n}-ga rises, approaches the Chief Xthe'-ṭs'a-ge of the Ho^{n}'-ga division and places in his hands one of the Mysterious Standards, saying, as he does so: "O, Ho^{n}'-ga, I ask of you the life of a creature," meaning the life of an enemy against whom the war party is to move. The Do-do^{n}'-ho^{n}-ga next approaches the Chief Xthe'-ṭs'a-ge of the Ṭsi'-zhu division, places in his hands the other standard, makes of him the same request, and then returns to his place, where he remains standing.

The Wa-zho'-wa-gthe of the Ho^{n}'-ga division then rises, places in the hands of the Xthe'-ṭs'a-ge sitting next to the Chief Xthe'-ṭs'a-ge of that division the standard he had been carrying on entrance into the House of Mystery, saying: "O, Ho^{n}'-ga, I ask of you the life of a creature." The Wa-zho'-wa-gthe of the Ṭsi'-zhu division then rises, places in the hands of the Xthe'-ṭs'a-ge sitting next to the Chief Xthe'-ṭs'a-ge the standard of that division, saying, as he does so: "O, Ṭsi'-zhu, I ask of you the life of a creature."

The Do-do^{n}'-ho^{n}-ga and the two Wa-zho'-wa-gthe now sit down. At once all the No^{n}'-ho^{n}-zhi^{n}-ga begin to sing, Hi, hi, hi, hi, beating time by clapping their hands, the eight Xthe'-ṭs'a-ge, one after the other, rise and dance, following the sequence in which the standards were presented, until all of the eight have danced.

At the close of this dance the warriors of each of the two divisions form a procession and march around the village, led by the Xthe'-ṭs'a-ge to whom had been presented the four standards, those of the Ṭsi'-zhu division going by the right and those of the Ho^{n}'-ga by the left. The warriors of each group carry a drum and as they march beat time to their singing. As on the former processions, the two groups time their movements so as to pass each other at the end of the avenue on the eastern side of the village on their return to the two houses at the close of the morning's procession. The women place food and water as the morning meal before the warriors, the Do-do^{n}'-ho^{n}-ga, and the two Criers.

During the forming of the procession the House of Mystery is taken down and the coverings put away, not to be used again until the war party returns successful.

The processions and dances throughout the day are similar to those of the previous days.

In the evening some of the members of the Wa-ça'-be gens gather wood which they divide into two parts, one of which they place a few paces west of the ceremonial house of the Ṭsi'-zhu division, arranging the pile so that it can be quickly kindled into a fire. The other part they place in the same relation to the ceremonial house of the Ho^{n}'-ga division and arrange in a similar manner. This wood must be of the redbud, a tree regarded as mysterious and sacred. These piles of wood when brought to the ceremonial houses become the property of

the two Wa-zho′-wa-gthe whose duty it is to see that none of it is carried away and put to private use.

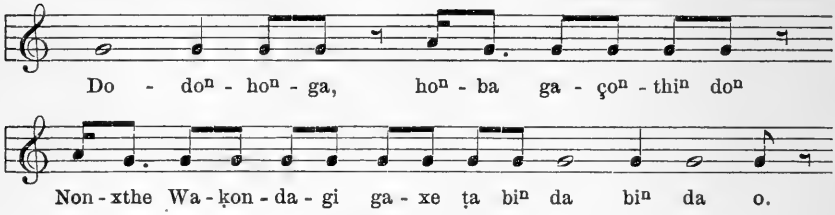
Toward midnight, as the noises of the village cease, the two Criers set out on their last march around the village, alternately calling as they walk, the following notice:

CRIERS' NOTICE

(Osage version, p. 157)

Slowly, with dignity

Transcribed by Alice C. Fletcher.



FREE TRANSLATION

Tomorrow morning, the Do-do$^{n'}$-ho^{n}-ga
Will make the Mysterious Charcoal, they have said.

The "Mysterious Charcoal" to be ceremonially made symbolizes the wild fire that is merciless when it takes a destructive course. Each warrior must carry with him a supply of this charcoal tied up in a bit of deerskin and fastened to his belt or to his necklace, together with his other little bundles of paints. When he is about to join an attack upon the enemy he must blacken his face with the "Mysterious Charcoal," thus indicating his determination to show no mercy toward the foe. Should he neglect to put upon his face this symbol he will not be permitted to count o-do$^{n'}$ (war honors), even if he were to perform all the deeds necessary for the winning of individual o-do$^{n'}$, nor will he be entitled to count his share of the o-do$^{n'}$ won by the war party as a body.

At break of day the warriors of the Ho$^{n'}$-ga division, clad only in their loin cloth and moccasins, led by their Wa-zho′-wa-gthe, gather around the pile of sacred wood that the Wa-ça′-be gens had placed near their house the evening before. At the same time, and similarly clad, the warriors of the Ṭsi′-zhu division, led by their Wa-zho′-wa-gthe, gather about the pile of sacred wood that had been placed near their house. The Do-do$^{n'}$-ho^{n}-ga and his Xo′-ḳa approach the pile of sacred wood on the Ho$^{n'}$-ga side, the latter carrying with him the standard presented by the Do-do$^{n'}$-ho^{n}-ga to the Chief Xthe′-ṭs'a-ge of the Ho$^{n'}$-ga division. Two men of the Wa-ça′-be gens now go, one to each of the piles of wood, and set them on fire; as the flames leap upward the Xo′-ḳa recites the Charcoal Wi′-gi-e and sings the songs that follow it.

FIGHT FOR THE SYMBOLIC CHARCOAL WI'-GI-E

(Osage version, p. 157)

1

1. What shall they make their charcoal to symbolize; they said,
2. The male puma that lies recumbent,
3. That shall their charcoal symbolize.
4. Having made their charcoal to symbolize the male puma,
5. When they set forth toward the setting of the sun, against their enemies,
6. They shall put upon themselves the symbol of the male puma.
7. When they put upon themselves the symbol of the puma, they said,
8. They shall have the courage to vanquish their enemies, O, younger brothers.

2

9. What shall they make their charcoal to symbolize,
10. The black bear that is without blemish, that lies recumbent, they said,
11. That shall be their charcoal symbol.
12. Having made their charcoal to symbolize the black bear,
13. When they set forth toward the setting of the sun, against their enemies,
14. They shall put upon themselves the symbol of the black bear;
15. When they put upon themselves the symbol of the black bear,
16. They shall have the courage to vanquish their enemies, O, younger brothers, they said to one another.

3

17. What shall they make their charcoal to symbolize,
18. The great white swan, they said,
19. That shall their charcoal symbolize.
20. He it is who said: "Behold, the black that is upon the soles of my feet;
21. Behold, the black that is upon the tip of my mandible,
22. That I have made to be my charcoal."
23. When the little ones also make that to be their charcoal,
24. "Black, indeed, shall be their charcoal, O, younger brothers," they said to one another.
25. When they set forth toward the setting of the sun against their enemies,
26. And put upon themselves this symbol,
27. Black, indeed, shall be their charcoal, O, younger brothers.

4

28. What shall they make their charcoal to symbolize,
29. The bird without a stain (the adult golden eagle), they said,
30. That, also, shall the charcoal symbolize.
31. He it is who said: "Behold, the black upon the soles of my feet,
32. That I have made to be my charcoal;
33. Behold, the black that is upon the tips of the feathers of my tail;
34. Behold, the black that is upon my beak,
35. That I have made to be my charcoal."
36. "When the little ones also make that to be their charcoal,
37. Black, indeed, shall be their charcoal, O, younger brothers.
38. When they set forth toward the setting of the sun against their enemies,
39. And put upon themselves this symbol,
40. Black, indeed, shall be their charcoal, O, younger brothers," they said to one another.

5

41. What shall they make their charcoal to symbolize?
42. The young buck, they said,
43. That also,
44. They shall make their charcoal to symbolize.
45. He it is who said: "Behold, the black that is upon my hoofs;
46. That I have made to be my charcoal;
47. Behold, the black that is upon the tip of my nose,
48. That I have made to be my charcoal.
49. When the little ones also make that to be their charcoal,
50. And put it upon themselves when they set forth toward the setting of the sun against their enemies,
51. Black, indeed, shall be their charcoal," they said.
52. Verily, at that time and place,
53. He said: "I escape the dangers that often beset me,
54. And though I am often surrounded by my enemies,
55. Their arrows flying about in forked lines,
56. I escape the dangers that beset me."
57. When the little ones make of him their flesh, they said,
58. They also shall be able to escape dangers, O, younger brothers.

The complete mythical story of the finding of the puma, the black bear, and the white swan, and the adoption as emblems of fire, courage, and strength is given in lines 990 to 1062 of the Ni′-ki No^{n}-k'o^{n} Ritual

of the Wa-ça′-be gens, Thirty-sixth Annual Report of the Bureau of American Ethnology, pages 192 to 194. According to this story, when the Ho^{n}′-ga, a people possessing Seven Fireplaces, were making their war rite, they became aware that it would be necessary for them to have emblems to represent their courage. They sent a messenger over the land to find animals suitable for their needed emblems. At the brow of a hill he beheld a male puma and made known to him the wishes of the "little ones." Thereupon the puma switched his tail as though in anger until every hair in it stood on end and said to the messenger: "I shall be the emblem of courage for the 'little ones'." Again he spake, saying: "Behold the black upon the tip of my tail in which there is fire. It is a fire that I shall share with the 'little ones.' A fire that shall always burn strongly for them. Behold the black that is upon the soles of my feet, upon the tip of my nose, and upon the tip of my ears; that shall be an emblem of courage to the 'little ones'."

Again the messenger was sent forth. As he was crossing an open prairie he suddenly came upon a black bear and to him made known the wishes of the "little ones," whereupon the bear arose and stood with claws outspread in flames of fire, saying: "Behold, my outspread claws. Each claw is a flame of fire. It is a fire that I shall share with the 'little ones.' It is a fire that shall always burn strongly for them. Behold, the black that is upon the soles of my feet; that is upon the tip of my nose; that is upon my body. It is my charcoal which I shall share with the 'little ones'."

A third time the messenger was sent out and again on the open prairie he came upon the white swan, to whom he made his request as before. The swan in reply gave to the "little ones" the black upon his feet and upon the tip of his mandible for a symbol of fire which shall always burn strongly for them. When the "little ones" put upon themselves this symbol as they go to attack their enemies they shall be courageous and have the strength that knows no exhaustion.

It is said by the Osage that the swan has superior power of endurance and can make a longer flight than any of the large birds.

At the close of the wi′-gi-e the Xo′-ka begins at once to sing the Charcoal song as he holds the standard pointed at the fire. When he comes to the sixth stanza he makes a motion toward the fire with the standard, then all the warriors rush upon the flames with wild shouts, pushing each other and snatching at the burning brands which, in the struggle, they scatter in every direction.

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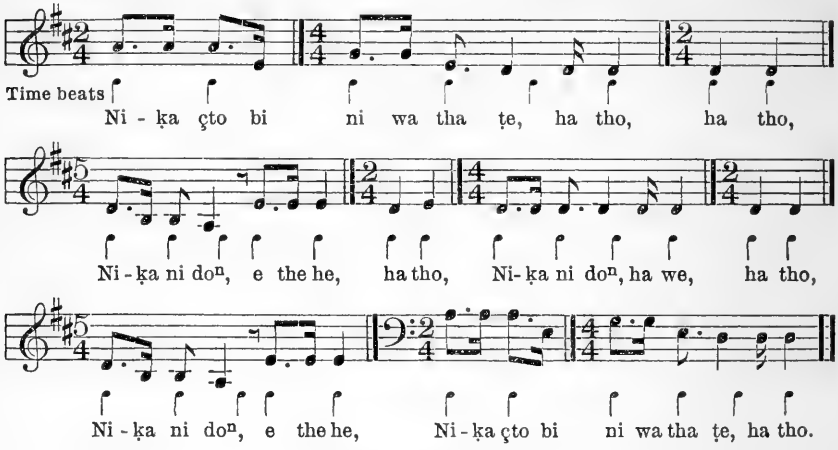
SONG OF RUSHING FOR THE CHARCOAL

(Osage version, p. 159)

M.M. ♩ 112

Transcribed by Alice C. Fletcher.

FREE TRANSLATION

1

Men are assembling, go join them, go join them,
If thou art a man, go now and join them,
If thou art a man, hasten and join them,
If thou art a man go now,
Men are assembling, go join them, go join them.

2

They have a leader, go join them, go join them, etc.

3

They have a standard, go join them, go join them, etc.

4

They have feathers, go join them, go join them, etc.

5

They have a deerskin, go join them, go join them, etc.

6

They have a fire, go join them, go join them, etc.

7

They have charcoal, go join them, go join them, etc.

In the song given by Sho$^{n'}$-ge-mo^{n}-i^{n} in his description of the No$^{n'}$-zhi^{n}-zho^{n} Ritual of his gens and which corresponds to the foregoing song the struggling of the warriors for the burning brands is spoken of.

When the fight for the firebrands is over the Xo′-ka says to the Wa-zho′-wa-gthe, "Now, my sons, take some of the sacred charcoal and put it upon your bodies." The two men take bits of the charcoal and paint a black band around each ankle, a round spot in the middle of the chest, and blacken the whole face.

The ceremony that follows that of the Fire and Charcoal is conducted jointly by the No^{n}′-ho^{n}-zhi^{n}-ga of the Mi-k'i^{n}′ Wa-no^{n}, the Ho^{n}′ I-ni-ka-shi-ga and the Ho^{n}′-ga U-ta-no^{n}-dsi gentes. The Mi-k'i^{n}′ Wa-no^{n}, who are the sun people, and the Ho^{n}′ I-ni-ka-shi-ga, the night people, belong to the Tsi′-zhu division, and the Ho^{n}′-ga U-ta-no^{n}-dsi, the earth people, to the Ho^{n}′-ga division.

This ceremony appears to be a dramatization of the activities of the cosmic forces from whose combined influence, it is believed, all life proceeds. In the arrangement of the various groups and in the dance there is symbolic reference to these influences and an appeal to the controlling power of these forces for aid in the efforts of the people to protect themselves against all dangers that menace the onward flow of their lives.

At the close of the Fire and Charcoal ceremony the No^{n}′-ho^{n}-zhi^{n}-ga of the Mi-k'i^{n}′ Wa-no^{n}, Ho^{n}′ I-ni-ka-shi-ga and Ho^{n}′-ga U-ta-no^{n}-dsi gentes form a line across the space between the two ceremonial houses of the Xthe′-ts'a-ge, the Mi-k'i^{n}′ Wa-no^{n}, and the Ho^{n}′ I-ni-ka-shi-ga, together, filling one half of the space toward the Tsi′-zhu side and the Ho^{n}′-ga U-ta-no^{n}-dsi the other half, toward the Ho^{n}′-ga side, all facing the west. The leader of the Mi-k'i^{n}′ Wa-no^{n} gens stands at the middle of the line with a drumstick in his hand. At his left stands the leader of the Ho^{n}′ I-ni-ka-shi-ga gens and at his right the leader of the Ho^{n}′-ga U-ta-no^{n}-dsi gens with a gourd rattle in his hand. In front of the Mi-k'i^{n}′ Wa-no^{n} leader stands a member of the Ho^{n}′ I-ni-ka-shi-ga gens with a drum on his back. These two gentes represent day and night that perpetually pursue one another. The leader of the Ho^{n}′-ga U-ta-no^{n}-dsi represents the earth which does its part toward the production of life.

Immediately in front of the No^{n}′-ho^{n}-zhi^{n}-ga of the three gentes the young women come and take their places, those of the Tsi′-zhu division taking up one half of the space toward their side and those of the Ho^{n}′-ga division taking up the other half, all facing west. Among the young women come a number of women of maturer years, each carrying with her a pole used as the upright of a loom frame. These are the women who have acted as official weavers at the performance of the ceremonies of the Rush Mat Degree of the war rite. A part of the rush mat, which is woven for use in making the shrine for the wa-xo′-be, symbolizes day and night, and the upper and under parts of the shrine represent the sky and the earth, between which all life takes form.

Farther to the front the young men of the two divisions take their places, those of the Ṭsi′-zhu division standing in two semicircular lines, running lengthwise of the avenue, on their side, and those of the Ho$^{n'}$-ga division on their side in similar formation. A space divides the two double lines. Each of the inner lines has two leaders who carry the standards that belong to their respective divisions.

When all the various groups having part in the ceremony have taken their places the leader of the Ho$^{n'}$-ga U-ṭa-no^{n}-dsi gens recites a wi′-gi-e relating to the symbolic significance of the drum and rattle. (Wa-xthi′-zhi could not give this wi′-gi-e.) At the close of the wi′-gi-e the Mi-ḳ'i$^{n'}$ Wa-no^{n} leader begins to beat the drum[6] carried by the servant of the Ho$^{n'}$ I-ni-ḳa-shi-ga gens and to sing the following song, the words of which are addressed to the young women and to the young men as though by a father to his daughters and sons, using the special parental kinship terms. After the first phrase the Ho$^{n'}$-ga U-ṭa-no^{n}-dsi leader beats his rattle and in his turn starts the song and then all the No$^{n'}$-ho^{n}-zhi^{n}-ga join in the singing.

The women dance without moving about, the official weavers accenting time by thrusts in the ground with the ends of their loom poles. The young men of each division, led by the carriers of the standards, dance in a circle, keeping up the double lines, those of the Ṭsi′-zhu on their side, and those of the Ho$^{n'}$-ga on theirs.

The name of this dance is the I′-ça-gthe Bo-do Wa-tsi; I′-ça-gthe, the supporting poles of a loom frame; Bo-do, the act of thrusting the poles into the ground repeatedly; Wa-tsi, dance. It refers to the action of the weavers as they dance.

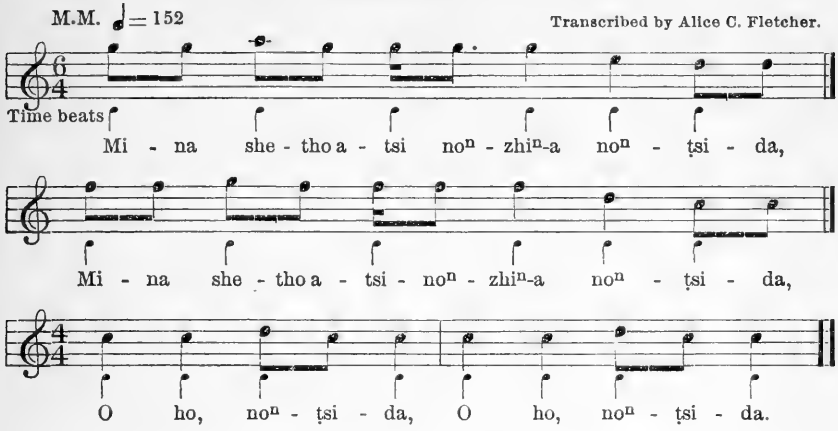
At the last note of the song the weavers violently throw down their poles to the ground, toward the west, an act which is equivalent to saying: "May the warriors of our enemies fall as do these poles."

The following are the special parental kinship terms used in the song sung by the men representing the sun, night, and earth, and to which the young women and the young men of the tribe dance: Mi′-na, the first born daughter; Wi′-he, the second born daughter; Çi′-ge, the third born daughter, and I$^{n'}$-gtho^{n}, the first born son.

[6] Wa-xthi′-zhi, in May of 1921, gives the following drum symbols of the Mi-ḳ'i$^{n'}$ Wa-no^{n}: 1, The bellow of the buffalo herds; 2, The cry of the elk; 3, The gobbling of the turkey gobbler; 4, The humming of the cock prairie chicken (Mo$^{n'}$-no^{n}-i^{n}).

DANCE WITH LOOM POLES SONG

(Osage version, p. 160)



FREE TRANSLATION

1

Stand yonder, Mi′-na, and dance, make a loud noise with your feet,
Stand yonder, Mi′-na, and dance, make a loud noise with your feet,
O ho, a loud noise with your feet, O ho, a loud noise with your feet.

2

Stand yonder, Mi′-na, and dance, make a joyful sound with your feet,
Stand yonder, Mi′-na, and dance, make a joyful sound with your feet,
O ho, a joyful sound with your feet, O ho, a joyful sound with your feet.

3

Stand yonder, Wi-he, and dance, make a loud noise with your feet, etc.

4

Stand yonder, Wi-he, and dance, make a joyful sound with your feet, etc.

5

Stand yonder, Çi-ge, and dance, make a loud noise with your feet, etc.

6

Stand yonder, Çi-ge, and dance, make a joyful sound with your feet, etc.

7

Stand yonder, I^{n}-gtho^{n}, and dance, make a loud noise with your feet, etc.

8

Stand yonder, I^{n}-gtho^{n}, and dance, make a joyful sound with your feet, etc.

At the close of the I′-ça-gthe Bo-do dance the No$^{n'}$-ho^{n}-zhi^{n}-ga and the warriors of the two divisions march directly west, on a line with the avenue that divides the village, and when they have gone about a mile they halt. The warriors of the two divisions sit upon the ground in two groups facing the west, those of the Ṭsi′-zhu toward

the south and those of the Hoⁿ′-ga toward the north. In front of each group sit the Wa-zho′-wa-gthe and the Xthe′-ṭs'a-ge, also facing the west. Around the two groups of warriors the Noⁿ′-hoⁿ-zhiⁿ-ga stand in two semicircles, those of the Ṭsi′-zhu division on their side and those of the Hoⁿ′-ga division on theirs. The Do-doⁿ′-hoⁿ-ga chosen by the Noⁿ′-hoⁿ-zhiⁿ-ga of both divisions stands at the head of the line of the Noⁿ′-hoⁿ-zhiⁿ-ga of the Hoⁿ′-ga division. At the head of the line of the Ṭsi′-zhu Noⁿ′-hoⁿ-zhiⁿ-ga stands the volunteer Do-doⁿ′-hoⁿ-ga of the Ṭsi′-zhu Wa-noⁿ gens of the Ṭsi′-zhu division.

When the various groups have taken their ceremonial positions the leader of the Wa-zha′-zhe Wa-noⁿ gens goes to the middle of the space between the two groups of warriors where he stands. From a deerskin pouch he takes a pinch of tobacco. As he does so he recites the wi′-gi-e that tells of the finding of the tobacco and of its dedication to ceremonial use. (Wa-xthi′-zhi could not give this wi′-gi-e.) When this officer has recited the tobacco wi′-gi-e he proceeds to fill the sacred pipe of the Wa-zha′-zhe Wa-noⁿ gens. He then ceremonially approaches the chosen Do-doⁿ′-hoⁿ-ga, making four pauses as he does so. At the fourth pause he is standing close to the Do-doⁿ′-hoⁿ-ga to whom he offers the filled pipe to smoke, but before the tobacco is lighted the Wa-zha′-zhe Wa-noⁿ recites the following wi′-gi-e that recounts the symbolism of the pipe.

PIPE AND TOBACCO RITUAL

(Wa-zha′-zhe Wa-noⁿ Gens)

(Osage version, p. 161)

1. Verily, at that time and place,
2. The Wa-zha′-zhe, a people having Seven Fireplaces,
3. Were a people among whom there were none that were craven,
4. A people that permitted none of their enemies to live.
5. Verily, at that time and place, they said, it was said,
6. These people had a pipe,
7. Which they made to be their body.

8. Verily, at that time and place,
9. One spake, saying: "O, Hoⁿ′-ga,
10. I have a pipe that I have made to be my body;
11. If you also make it to be your body,
12. You shall have a body that is free from all causes of death.
13. Behold the joint of the neck, they said,
14. That I have made to be the joint of my own neck, O Hoⁿ′-ga.
15. If you also make it to be the joint of your neck,
16. Your neck shall be free from all causes of death, O Hoⁿ′-ga, he said.

17. Behold the mouth of the pipe,
18. That I have made to be my mouth.
19. If you also make the mouth of this pipe
20. To be your mouth, they said, it has been said,
21. Your mouth shall be free from all causes of death, O Ho$^{n'}$-ga.
22. Behold the right side of the pipe,
23. That I have made to be the right side of my body, O Ho$^{n'}$-ga,
24. The right side of my own body.
25. If you also make it to be the right side of your body,
26. The right side of your body shall be free from all causes of death, O Ho$^{n'}$-ga, he said.

27. Behold the spine of the pipe,
28. That I have made to be my own spine, O Ho$^{n'}$-ga.
29. If you also make that to be your spine,
30. Your spine shall be free from all causes of death, O Ho$^{n'}$-ga.
31. Behold the left side of the pipe,
32. That I have made to be the left side of my own body, O Ho$^{n'}$-ga.
33. If you make the side of my body to be the side of your own body,
34. The side of your body shall be free from all causes of death, O Ho$^{n'}$-ga.
35. Behold the hollow of the pipe,
36. That I have made to be the hollow of my own body;
37. If you make the hollow of my body to be the hollow of your own body,
38. The hollow of your body shall be free from all causes of death, O Ho$^{n'}$-ga.

39. Behold the thong that holds together the pipe and stem,
40. That I have made to be my windpipe.
41. If you also make that to be your windpipe, they said,
42. Your windpipe shall be free from all causes of death, O Ho$^{n'}$-ga.
43. When your thoughts turn toward the setting sun, toward your enemies,
44. And you use the pipe as an offering in your supplications,
45. Your prayers shall be readily granted, O Ho$^{n'}$-ga,
46. Even when the sun has risen only to the height of the wall of your houses,
47. Your prayers shall be granted, O Ho$^{n'}$-ga, he said.

The ceremonial presentation, by the leader of the Wa-zha'-zhe gens of the symbolic pipe of that gens, filled and ready to smoke, to the chosen Do-do$^{n'}$-ho^{n}-ga of the Ho$^{n'}$-ga gens is a repetition of an act that took place at the forming of the tribal organization, and also a renewal of the significant promise made when the people of the Wa-zha'-zhe Seven Fireplaces pledged their lasting friendship and

loyalty to the people of the Hoⁿ′-ga Seven Fireplaces. The expressions used throughout the wi′-gi-e, being metaphorical, are unintelligible to one unfamiliar with the language used in the rituals by the ancient Noⁿ′-hoⁿ-zhiⁿ-ga.

The preamble of this wi′-gi-e (lines 1 to 7) sets forth the aggressive spirit of the Wa-zha′-zhe of the Seven Fireplaces. Lines 6 and 7 tell that the people of the Wa-zha′-zhe consecrated a pipe to be the symbol of their "body," a word used as a trope for organization. Lines 8 to 42 speak of the offer of the symbolic pipe by the Wa-zha′-zhe to the Hoⁿ′-ga as a token of a union that makes the two become as one person strengthened by a united power which enables him to overcome his enemies. Therefore, in presenting the pipe the Wa-zha′-zhe speak of it as a man who, being possessed of all the parts of his physical structure necessary to his vitality, is able to meet the dangers that beset him.

While the Wa-zha′-zhe were confident in the strength of their organization and of their valor, they were at the same time conscious of a Being (lines 43 to 47) whose power is greater than that of any body of men, and who cannot be ignored in any human effort. To secure his help he must be approached with crying and with the offering of the sacred pipe in order to move him to compassion and to win his aid. The pipe was presented by the Wa-zha′-zhe to the Hoⁿ′-ga so that they also could use it as a means by which to come into communication with this Being called Wa-ḳoⁿ′-da.

When the Wa-zha′-zhe leader had presented the pipe and recited his wi′-gi-e the Do-doⁿ′-hoⁿ-ga promptly responded by reciting to him the wi′-gi-e of the people of the Hoⁿ′-ga Seven Fireplaces.

HOᴺ′-GA SEVEN FIREPLACES RITUAL

(Osage version, p. 162)

1. Verily, at that time and place, they said, it has been said,
2. The Hoⁿ′-ga of the Seven Fireplaces were a people,
3. Among whom there were none that were craven,
4. Verily, a people who permitted none of their enemies to live.

5. Verily, at that time and place,
6. One spoke, saying: "O Wa-zha′-zhe,
7. The red bowlder that sitteth upon the earth,
8. Is what I have made to be my body, O Wa-zha′-zhe.
9. The God of Day that sitteth in the sky,
10. I have made to be my body, O Wa-zha′-zhe.
11. When you also make the red bowlder
12. To be your body,
13. Even the gods
14. Shall move apart and make way for you, O Wa-zha′-zhe."

15. Verily, at that time and place,
16. The red bowlder that sitteth upon the earth, they said,
17. I have made to be my body, O Wa-zha'-zhe.
18. When you also make the red bowlder to be your body,
19. Even the gods
20. Shall stagger and fall if they stumble against you, O Wa-zha'-zhe.

21. Verily, at that time and place, they said,
22. When you also make the red bowlder,
23. To be your body,
24. Even the gods
25. Are not able to set teeth upon you,
26. Even the gods
27. Shall not be able to set teeth upon you, O Wa-zha'-zhe.

28. Verily, at that time and place, they said,
29. When you make the red bowlder that sitteth upon the earth
30. To be your body,
31. Even the gods
32. Can not attack you without injuring their teeth.
33. When you also make the red bowlder
34. To be your body,
35. Even the gods
36. Can not attack you without injuring their teeth.

In the preamble of the Ho$^{n'}$-ga wi'-gi-e recited in response by the Do-do$^{n'}$-ho^{n}-ga, lines 1 to 4 set forth the warlike spirit of the Ho$^{n'}$-ga people, using the same words as those employed by the Wa-zha'-zhe in the corresponding lines of their wi'-gi-e. In lines 5 to 8 the Ho$^{n'}$-ga declare that they have made the red bowlder to be their "body." Lines 9 and 10 contain an incidental mention of the Sun, "the god of day that resides in the sky," as connected with the enduring character of the red bowlder, which they "make to be their body." The remaining lines of the wi'-gi-e are taken up with figurative expressions referring to the "red bowlder" and to the offer of the Ho$^{n'}$-ga to share their "body" with the Wa-zha'-zhe. The results of the acceptance of this offer would be: First, that the united strength of the Ho$^{n'}$-ga and the Wa-zha'-zhe would become so formidable that the enemy when seeing them, instead of making an attack, would pass on in two diverging lines and leave them unmolested; second, that should the enemy stumble against them it would cause disaster to the enemy; third, the weapons of the enemy would fail to be destructive; fourth, if the enemy should attack with all their weapons, still it would be to their defeat and confusion from which no power could save them.

Other tribes of the Siouan group use the rock as a symbol of enduring life. The rock is thus described in an Omaha ritual (Twenty-seventh Ann. Rept. Bur. Amer. Ethn., p. 572):

> "Unmoved from time without end, verily,
> Thou sittest
> In the midst of the various paths of the coming winds,
> In the midst of the winds thou sittest,
> Aged One."

At the close of the Ho$^{n'}$-ga wi'-gi-e by the Do-do$^{n'}$-ho^{n}-ga the Wa-zha'-zhe leader holds the pipe for the Do-do$^{n'}$-ho^{n}-ga to smoke. After a few whiffs the Wa-zha'-zhe leader himself takes a few whiffs from the pipe and thus the friendship established in the remote past between the peoples of the two "Seven Fireplaces" is reaffirmed.

At the close of this smoking ceremony the Wa-zha'-zhe leader returns to his position between the two groups of warriors, cleans the pipe, and refills it. He then approaches the volunteer Do-do$^{n'}$-ho^{n}-ga of the Ṭsi'-zhu division in the same manner as observed by him toward the chosen Do-do$^{n'}$-ho^{n}-ga and after reciting his wi'-gi-e presents the sacred pipe. The Ṭsi'-zhu Do-do$^{n'}$-ho^{n}-ga makes his response by reciting the wi'-gi-e of his division. Wa-xthi'-zhi declined to give this wi'-gi-e because he had not the right to do so, but he said that it related to the Sun which is made by the Ṭsi'-zhu division to be their "body." Later, in the course of these investigations this wi'-gi-e was secured from Xu-tha'-wa-ṭo^{n}-i^{n}, a member of the Ṭsi'-zhu Wa-no^{n} gens. After reciting the wi'-gi-e the two men smoke the pipe, then the Wa-zha'-zhe leader returns to his place among the No$^{n'}$-ho^{n}-zhi^{n}-ga of his division.

When the Wa-zha'-zhe leader has returned to his place the No$^{n'}$-ho^{n}-zhi^{n}-ga of both divisions, led by their respective Do-do$^{n'}$-ho^{n}-ga, march in a solemn procession around the two groups of seated warriors and their Xthe'-ṭs'a-ge, singing the following song, the Ṭsi'-zhu going around by the right and the Ho$^{n'}$-ga by the left.

In this song the people of the two tribal divisions are made to speak as one man. The song is divided into three groups. In the first two lines of each stanza of the first group the man sings of going around the earth, bearing emblems of certain powers from which he expects supernatural aid in finding and vanquishing the enemy; in the first two lines of the stanzas of the second group he sings of going from place to place to find the enemy; and in the first two lines of the stanzas of the third group he sings of going forth to strike the foe.

In the last line of each stanza of all the groups the man specifies by name the particular emblem of which he sings, thus:

1. In the last line of the first, sixth, and eleventh stanzas he sings: "Bearing my mystic pipe I go," etc. This refers to the pipe conse-

crated to use as a means of conveying to Wa-ḳo$^{n'}$-da the supplications of the people. Within this pipe are placed (figuratively) not only the supplications but also the persons of the supplicants themselves. This emblem, with the wi′-gi-e relating to it, is intrusted to the keeping of the Wa-zha′-zhe Wa-no^{n} gens and they alone have the right to perform the ceremonies belonging to it. These form the first and most important ceremonial act of the people when contemplating war, as through them the people invoke the aid of Wa-ḳo$^{n'}$-da.

2. In the last line of the second, seventh, and twelfth stanzas the man sings: "Bearing my mystic knife I go," etc. This line refers to the knives found by the I^{n}-gtho$^{n'}$-ga and Wa-ça′-be gentes and consecrated by them for ceremonial use and are believed to possess mystic power. (For story see lines 1364–1446, pp. 206–208, Thirty-sixth Ann. Rept. Bur. Amer. Ethn.)

3. In the last line of the third, eighth, and thirteenth stanzas the man sings: "Bearing my mystic club," etc. This refers to the mystic war club of the Ṭsi′-zhu Wa-no^{n} gens. (For the story of the war club see lines 139–266, pp. 258–261 of the Wi′-gi-e Ṭo^{n}-ga, Thirty-sixth Ann. Rept. Bur. Amer. Ethn.)

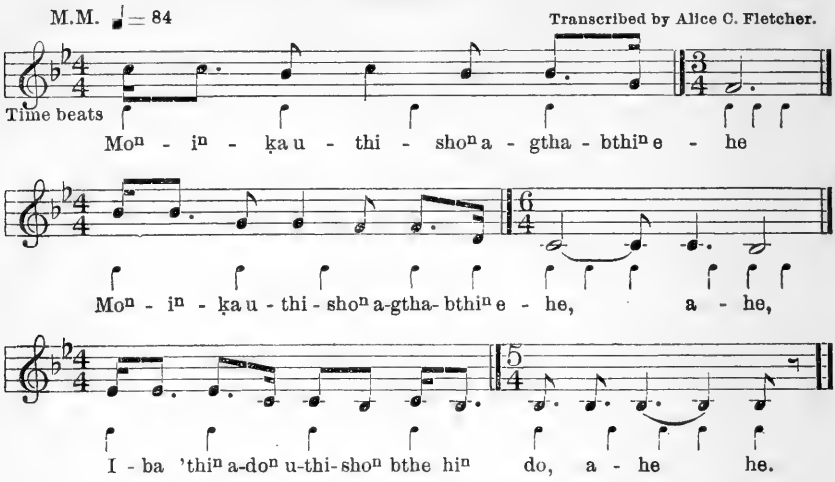
4. In the last line of the fourth, ninth, and fourteenth stanzas the man sings: "Bearing my mystic clays," etc. These are the four different kinds of clay used in the war rites, particularly in the fasting rite. They symbolize the power that is within the earth. (For mythical story of their revelation, see Mo$^{n'}$-shko^{n} (Crawfish) Wi′-gi-e, p. 6.)

5. In the last line of the fifth, tenth, and fifteenth stanzas the man sings: "Bearing my mystic standards I go," etc. The line refers to the two mystic standards presented by the Do-do$^{n'}$-ho^{n}-ga to his two leading commanders. The standards symbolize the lower prongs of the great mythical elk that made the earth to be habitable to all living creatures by exposing the dry land. (See lines 427–433, p. 169, of the Ni′-ḳi-e Wi′-gi-e, Thirty-sixth Ann. Rept. Bur. Amer. Ethn.) They also symbolize the fire that is unrelenting when it takes a destructive course.

6. In the last line of the sixteenth stanza the man sings: "Bearing my mystic moccasins I go," etc. "Mystic moccasins" is here used as a trope and refers to the four bunches of grass upon which each warrior will tread as he goes forth "toward the setting sun" and against his enemies. In this stanza the word "moccasins" is not only used as a trope but also employed in a metaphorical sense by making it refer to the life journey of the tribe, and to the enemies that might have to be vanquished in order to make clear the life pathway of the tribe.

PROCESSIONAL SONGS OF NO$^{N'}$-HO^{N}-ZHI^{N}-GA

(Osage version, p. 164)



FREE TRANSLATION

1

Around the earth I go, bearing my mystic emblems,
Around the earth I go, bearing my mystic emblems,
Bearing my mystic pipe, I go around the earth.

2

Bearing my mystic knife, I go around the earth.

3

Bearing my mystic war club, I go around the earth.

4

Bearing my mystic clays, I go around the earth.

5

Bearing my mystic standards, I go around the earth.

6

I go from place to place, bearing my mystic emblems,
I go from place to place, bearing my mystic emblems,
Bearing my mystic pipe, I go from place to place.

7

Bearing my mystic knife, I go from place to place.

8

Bearing my mystic war club, I go from place to place.

9

Bearing my mystic clays, I go from place to place.

10

Bearing my mystic standards, I go from place to place.

11

I go forth to strike the foe, bearing my mystic emblems,
I go forth to strike the foe, bearing my mystic emblems,
Bearing my mystic pipe, I go to strike the foe.

12

Bearing my mystic knife, I go to strike the foe.

13

Bearing my mystic war club, I go to strike the foe.

14

Bearing my mystic clays, I go to strike the foe.

15

Bearing my mystic standards, I go to strike the foe.

16

Bearing my mystic moccasins, I go to strike the foe.

The entire No$^{n'}$-ho^{n}-zhi^{n}-ga walk around the two groups of seated warriors four times as they sing this song. The fourth circuit is made during the singing of the last stanza. At its close the two divisions have returned to their respective starting points, where they halt.

Ceremony of Wa-no$^{N'}$-çe A-ba-çu

The ceremony that immediately follows the No$^{n'}$-ho^{n}-zhi^{n}-ga procession around the warriors must be performed by the Chosen Do-do$^{n'}$-ho^{n}-ga himself. Its title is, Wa-no$^{n'}$-çe A-ba-çu; Wa-no$^{n'}$-çe, attack; A-ba-çu, to point; and refers to certain acts of the Do-do$^{n'}$-ho^{n}-ga when he recites the last wi'-gi-e of this particular ceremony. The authority to perform this ceremony is acquired in the following manner. A member of the No$^{n'}$-ho^{n}-zhi^{n}-ga who hopes to be chosen as a leader of a ceremonially organized war party, at some future time, strives to qualify himself to perform the Wa-no$^{n'}$-çe A-ba-çu ceremony. This he does by performing a certain act which his skill in hunting enables him to do. When, in the hunting season, he happens to kill a buffalo, deer, turkey, or other game animal that is full grown, fat, and free from disease or old wounds, he hastens with it to the house of the No$^{n'}$-ho^{n}-zhi^{n}-ga by whom he wishes to be initiated in this particular ritual, and "lays it before him." This expression is figurative, as the act is never literally performed, but is used to distinguish this formal presentation from an ordinary act of giving. The No$^{n'}$-ho^{n}-zhi^{n}-ga to whom such a presentation is made accepts it as an honor and as a recognition of his rank in the order. If, however, the animal offered to him does not correspond in kind to the one presented by himself at his initiation, he will decide not to accept it, but if it happens to be the proper animal the No$^{n'}$-ho^{n}-zhi^{n}-ga has it brought at once into the house and placed in ceremonial position on the ground, breast downward, with head toward the fireplace. He

then sprinkles bits of tobacco from the head along the neck and back to the tail, as an offering to the spirit of the animal. Then the No$^{n'}$-ho^{n}-zhi^{n}-ga himself cuts up the animal and prepares the choice parts for cooking. When this is done he sends his Sho'-ka to invite four other No$^{n'}$-ho^{n}-zhi^{n}-ga who know the ritual to come and witness the conferring of the authority and to partake of the feast. When the invited guests arrive and have taken their places the host informs them of the honor shown him and then proceeds to instruct his candidate in the ritual which gives him the authority to perform the ceremony.

Four wi'-gi-es are recited by the Do-do$^{n'}$-ho^{n}-ga in the Wa-no$^{n'}$-çe A-ba-çu ceremony.

1. The Ho'-e-ga Wi'-gi-e, which tells of the symbolism of the forehead of the mythical elk.

2. The U-thu'-hi-the Wi'-gi-e, by which the Do-do$^{n'}$-ho^{n}-ga makes known to his warriors that the authority to perform the Wa-no$^{n'}$-çe A-ba-çu ceremony was formally conferred upon him. The title of this wi'-gi-e, U-thu'-hi-the, means, By which he was made to win, that is, by which the initiator was obliged to win his fee by imparting his knowledge of the ritual to the candidate.

3. The Wa-pa'-hi Wi'-gi-e, which tells of the making of the hawk, the wasp, the fly, and the raven to be symbols of effective weapons. The reciting of this wi'-gi-e is supposed to make the weapons of the warriors effective by supernatural means. The hawk belongs to the Ni'-ka-wa-ko^{n}-da-gi gens and is associated with thunder; the wasp to the Tsi'-zhu Wa-no^{n} gens; and the fly and the raven to the Ho$^{n'}$-ga U-ta-no^{n}-dsi gens. These suggest the killing of the enemy by the hawk and the wasp and the consuming of their bodies by the fly and the raven.

4. The Wa-no$^{n'}$-çe A-ba-çu Wi'-gi-e. It is with the recitation of this wi'-gi-e that the Do-do$^{n'}$-ho^{n}-ga points to three westerly directions where his warriors will surely find and vanquish their enemies. In the last section of this wi'-gi-e (lines 12–16) the Do-do$^{n'}$-ho^{n}-ga tells his warriors the theme of his constant supplications.

After a short pause, at the close of the procession of the No$^{n'}$-ho^{n}-zhi^{n}-ga, the Chosen Do-do$^{n'}$-ho^{n}-ga goes to his Chief Xthe'-ts'a-ge and in a low tone says to him: "Ha'-go^{n} zhi^{n} tha, Wi-tsi-go-e," "What is your wish, O grandfather?" (Grandfather is here used as a ceremonial term.) This the Do-do$^{n'}$-ho^{n}-ga does in deference to the importance a Chief Xthe'-ts'a-ge attaches to the ceremony. He it is who is to carry the wa-xo'-be (Sacred Hawk) of the Chosen Do-do$^{n'}$-ho^{n}-ga to be the actual leader of the warriors in the attack and to freely expose his own life.

The Chief Xthe′-ṭs'a-ge replies: "Wa-no^{n}′-çe a-shpa-çu ṭse a, Do-do^{n}′-ho^{n}-ga-e," "You shall point out the directions of attack, O Do-do^{n}′-ho^{n}-ga," which is equivalent to a demand that the Wa-no^{n}′-çe A-ba-çu ceremony be given. Then the Do-do^{n}′-ho^{n}-ga, raising his voice so that all can hear, says:

E′do^{n} ha, ni-ḳa-wa-ça-e,
A, wi-ṭsi-go a-ka, ni-ḳa-wa-ça-e,
A, wa-no^{n}-çe a-pa-çu ṭa tse e-a-ka, ni-ḳa-wa-ça-e.

FREE TRANSLATION

It is well, O, ye valiant men,
My grandfather says, O, ye valiant men,
That I shall point out the directions of attack, O, ye valiant men.

He then goes to a spot, several paces beyond the No^{n}′-ho^{n}-zhi^{n}-ga, that is in direct line with the middle of the space between the two groups of warriors, where he stands facing the west.

When the Do-do^{n}′-ho^{n}-ga has taken his position he speaks, without turning his face from the west, and says: "A, ṭse-xe-ḳ'i^{n} Ho′-e-ga o^{n}-kchi-xe hi-o, ni-ḳa-wa-ça-e;" "Ho, ṭse-xe-ḳ'i^{n}, come and make for me the Ho′-e-ga, O, thou valiant man." One of the men addressed goes to the Do-do^{n}′-ho^{n}-ga, pulls the grass from the ground directly in front of him, leaving a bare round spot, and places the grass in a pile at the feet of the Do-do^{n}′-ho^{n}-ga. This bare spot on the ground has a dual symbolism. It represents the center of the forehead of the mythical elk which is called Ho′-e-ga, a term for an enclosure in which all life takes on bodily forms never to depart therefrom except by death. (For the dedication of the Ho′-e-ga to ceremonial use in the war rite, see Ni-ḳi-e Wi′-gi-e, lines 421–426, p. 169, Thirty-sixth Ann. Rept. Bur. Amer. Ethn.) It also stands for the earth which the mythical elk made to be habitable by separating it from the waters. (For the mythical story of the elk and its symbolism, see line 291, p. 165, to line 311, p. 166, Thirty-sixth Ann. Rept. Bur. Amer. Ethn.)

The word Ho′-e-ga corresponds to the Omaha word Hu′-thu-ga, a term which is applied to the camp of that tribe when ceremonially pitched. The meaning of the two words, in their deepest significance, is identically the same, both words having reference to the ancient conception of life as proceeding from the combined influences of the cosmic forces. (For description of the Omaha Hu′-thu-ga and the explanation of its meaning see Twenty-seventh Ann. Rept. Bur. Amer. Ethn., pp. 137–141.)

As the Ṭse′-xe-ḳ'i^{n} returns to his seat the Do-do^{n}′-ho^{n}-ga begins to recite the following wi′-gi-e:

MYTHICAL ELK RITUAL

(Osage version, p. 165)

1. O, ye valiant men,
2. There is an animal that was made to be the Ho′-e-ga;
3. This animal is the great elk.
4. It is the forehead of this animal
5. That I am authorized to use as a Ho′-e-ga for you.
6. When I use the forehead of the great elk as a Ho′-e-ga for you,
7. Then, even before the break of day,
8. The enemy shall be drawn toward my Ho′-e-ga,
9. As also in the evening,
10. The enemy shall be drawn toward my Ho′-e-ga.

After a moment's pause the Do-do^{n}′-ho^{n}-ga begins to recite the following wi′-gi-e, which explains the ceremonial act mentioned above, by which he acquired from his father the authority to perform the Ho′-e-ga ceremony and to recite the Wa-pa′-hi Wi′-gi-e (Weapon Wi′-gi-e) that follows. The term father as here used by the Do-do^{n}′-ho^{n}-ga is ceremonial and not employed as implying blood relationship.

WINNING RITUAL

(Osage version, p. 165)

1. O, ye valiant men, before my father,
2. I placed for him an animal (buffalo), that had no fault;
3. Before my father I laid down the animal,
4. Whereupon, O, ye valiant men, my father said,
5. That if ever I am called upon to perform this ceremony,
6. I must recount this act and make it to be known.
7. When I had thus made the act to be known,
8. Even before the break of day,
9. The animals (enemies to be slain) shall be drawn toward me,
10. As also in the evening,
11. They shall be drawn toward my Ho′-e-ga.

12. O, ye valiant men, before my father,
13. A small animal (deer),
14. I laid down before him,
15. Whereupon, O, ye valiant men, my father said to me,
16. That if I am ever called upon to perform this ceremony,
17. I must recount this act and make it to be known.
18. When I had thus made the act to be known,
19. I shall meet with success.
20. Even before the break of day,
21. The enemy shall be drawn toward my Ho′-e-ga,
22. As also in the evening,
23. They shall be drawn toward my Ho′-e-ga.

24. O, ye valiant men,
25. Before my father,
26. A bird that walks between his wings [7] (male turkey), good and without fault,
27. I put down for him,
28. Whereupon, O, ye valiant men, my father said to me,
29. That if I am ever called upon to perform this ceremony
30. I must recount this act and make it to be known.
31. When I had thus made the act to be known,
32. Even before the break of day,
33. The enemies shall be drawn toward my Ho'-e-ga,
34. As also in the evening,
35. The animals (enemies) shall appear before me.

WEAPON RITUAL

(Osage version, p. 166)

1. O, ye valiant men,
2. There is a person whom they made to be their weapon,
3. He is the great hawk, they said.
4. My grandfather, the great hawk, is a fear-inspiring weapon,
5. Even with a single stroke of his wing he will so disable his prey
6. That it cannot escape beyond the brow of the nearest hill.

7. There is another person whom they made to be their weapon,
8. He is the wasp, O, ye valiant men,
9. The posterior part of whose body seems ready to break away from the anterior part.
10. My grandfather, the wasp, is a fear-inspiring weapon,
11. My grandfather, O, ye valiant men,
12. With a slight stroke of a wing (a figurative and ritualistic expression) will disable his enemy,
13. So that it cannot escape beyond the brow of the nearest hill.
14. If I make him to be your weapon,
15. When, before the break of day,
16. We attack the enemy, your weapons shall not be ineffective;
17. Or when we attack in the evening of the day,
18. Your weapons shall not be ineffective.

19. There is another person they made to be their weapon.
20. He is the great blue fly.
21. My grandfather, the great fly, O, ye valiant men,
22. Is a person to whom nothing is beyond understanding.

[7] In line 26 of the Osage text the archaic name of the turkey is used, a'-hi^{n}-u-mo^{n}-thi^{n}, walks between his wings, and is descriptive of the actions of the turkey cock when mating. This name is now obsolete but survives only in the Ho'-e-ga Wi'-gi-e. The modern name for turkey is çiu-ka, which is nondescriptive.

23. My grandfather
24. Knows when an animal is nearing its death;
25. Verily, he will follow it to the end.
26. There is nothing that is beyond his understanding.
27. It is he that I am bidden to give to you as a weapon;
28. When, before the break of day,
29. I make him to be your weapon,
30. Your weapons shall not be ineffective.
31. Also in the evening of the day,
32. I am bidden to make of him a weapon for you.

33. There is another person whom they made to be their weapon.
34. He is the great crow (raven), O, ye valiant men.
35. My grandfather
36. Is a person to whom nothing is beyond understanding.
37. He flies swiftly through and through the forests,
38. And makes his way through the carrion upon which he feeds.
39. When, before the break of day,
40. I make him to be a weapon for you,
41. Your weapons shall not be ineffective,
42. Or, when in the evening of the day,
43. I make him to be a weapon for you,
44. Your weapons shall not be ineffective.

At the close of the Wa-ṗa′-hi Wi′-gi-e the Do-do^{n}′-ho^{n}-ga takes in his right hand a bunch of grass from a pile that had been put at his feet by the ṭse′-xe-ḳ'i^{n} and, holding it up with outstretched arm pointed toward the right of the setting sun, recites the first section of the following wi′-gi-e. This is in appeal for the success of the warriors of the Ho^{n}′-ga division.

The Do-do^{n}′-ho^{n}-ga then points with the bunch of grass toward the left of the setting sun and recites the second section of the wi′-gi-e. This is in appeal for the success of the warriors of the Ṭsi′-zhu division.

As the Do-do^{n}′-ho^{n}-ga recites the third section he points the bunch of grass directly toward the setting sun. This is in appeal for the success of the warriors of both divisions.

The Do-do^{n}′-ho^{n}-ga then drops the bunch of grass upon the pile from which he had taken it and recites the fourth section of the wi′-gi-e which expresses the wish that his warriors will succeed in destroying as many of the enemy as there are blades of grass in the pile at his feet.

POINT OF ATTACK RITUAL

(Osage version, p. 167)

1

1. O, ye valiant men,
2. Verily, in that direction toward which I point,
3. Are the objects of my longings and supplications,
4. There can be no doubt that my prayers will be granted.

2

5. Verily, in the direction toward which I now point,
6. Are the objects of my longings and supplications,
7. There can be no doubt that my prayers will be granted,
8. My prayers shall be granted, O, ye valiant men.

3

9. Verily, in the direction toward which I now point,
10. Are the objects of my longings and supplications,
11. Surely my aim shall not miss its mark.

4

12. O, ye valiant men,
13. Behold this bunch of grass, the numbers of its blades,
14. My supplications are for the lives of enemies equal in number to these blades of grass,
15. Equal to the number of blades in all these bunches.
16. This is the theme of my constant supplication, O, ye valiant men.

The symbols used and the acts performed in this ceremony are complex in meaning. The spot made bare by the plucking of the grass symbolizes the earth upon which life manifests itself in an infinite variety of forms. The earth is regarded as one of the abiding places of that All Controlling Power to whom the Do-do$^{n'}$-ho^{n}-ga makes his constant appeal. The plucked grass represents the lives of men, not only those against whom he is leading his warriors but also those of his own people whom he is striving to protect. In the ceremonial act which he performs with the grass he asks for the power to destroy as many of the enemy as there are blades in the pile of grass plucked from the earth and by the same act he asks for the increase of his own people.

Life is regarded as ever moving in a westerly direction, even as the sun is ever moving from the east to the west, therefore, the Do-do$^{n'}$-ho^{n}-ga in making his appeal points with the symbol of lives, the grass, in three westerly directions. His first ceremonial act is an appeal on behalf of his own people of his division, the Ho$^{n'}$-ga. The ceremonial position of this division, when the tribe is moving westward, is at the

north of the dividing line which is the "path of the sun," therefore the Do-do$^{n'}$-ho^{n}-ga first points with the grass toward the west on the north side of the "path of the sun." His second ceremonial act is an appeal on behalf of the people of the Ṭsi'-zhu division. The Do-do$^{n'}$-ho^{n}-ga, in this act, points toward the west on the south side of the "path of the sun." The position of this division, when the tribe is moving westward, is at the south side of the path of the sun. In the third act he points directly west along the path of the sun, the great symbol of life. In his fourth ceremonial act he points upward to the vault of the sky. The appeal in the last two acts is on behalf of all the people of the tribe. In the first three acts there is, aside from the symbols of the movement of life, a recognition of the seasonal shiftings of the setting of the sun from north to south and south to north. Therefore, in some of the wi'-gi-es the expression, "Toward the settings of the sun," is frequently used, the direction of the sunset being spoken of in the plural rather than in the singular number.

When the Do-do$^{n'}$-ho^{n}-ga has dropped to the ground the last bunch of grass, at the end of the Wa-no$^{n'}$-çe A-ba-çu Wi'-gi-e, he takes from the deerskin pouch which throughout the ceremony he must continually carry on his back, the sacred pipe of the Wa-zha'-zhe used for offering of smoke to Wa-ḳo$^{n'}$-da. He also takes from the pouch a sharpened stick with which he at once proceeds to dig the burnt bits of tobacco adhering to the sides of the bowl of the pipe. As he digs into the bowl he holds the pipe out at arm's length so that the particles of tobacco may drop on the bunches of grass at his feet, and as he does so he repeats the words: "I give to you the sacred tobacco of the Wa-zha'-zhe that is pleasing and satisfying to the sense of smell, to compensate you for the life that you are to give up to me." These words are addressed to the bunches of grass, the blades in each of which represent the lives of animals and men to be slain by the war party.

At the close of the Wa-no$^{n'}$-çe A-ba-çu ceremony a Ṭse'-xe-ḳ'i^{n} goes to the Ho'-e-ga and divides the pile of symbolic grass into four bunches. These he places in a row, about a pace apart, across the cleared spot of earth, on a line with the path of the sun. These bunches of grass are now made to symbolize moccasins, one pair for the Ṭsi'-zhu division and one for the Ho$^{n'}$-ga. After these four bunches of grass have been ceremonially arranged, the Ṭse'-xe-ḳ'i^{n} returns to his place and the Do-do$^{n'}$-ho^{n}-ga steps aside as the warriors of the Ho$^{n'}$-ga division form a line and approach them. One after the other the Ho$^{n'}$-ga warriors walk upon the bunches of grass, each man being careful to set forward his right foot first. When all the warriors of the Ho$^{n'}$-ga division had stepped on the symbolic bunches of grass the warriors of the Ṭsi'-zhu division formed a line and stepped on the bunches of grass in the same manner, but every man was careful to put forward his left foot first.

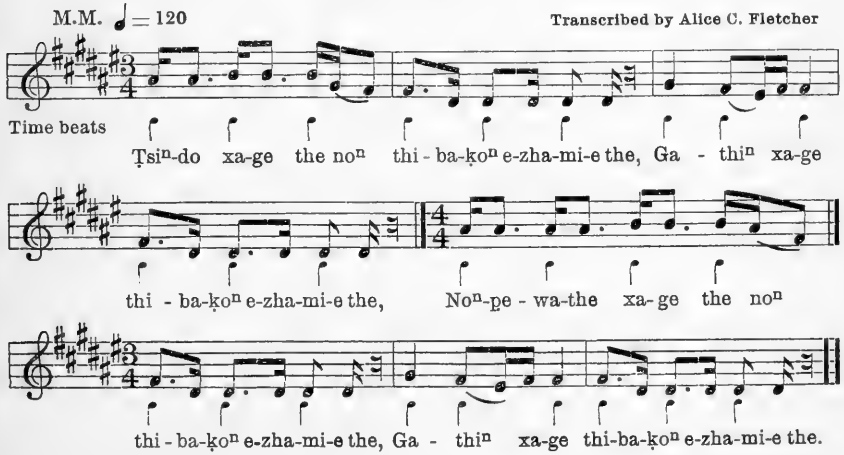
When each warrior has taken his four ceremonial steps he at once goes to his horse that has been brought for him already saddled, mounts, and is ready for the march. All the warriors now move toward the country of the enemy in two parallel lines, those of the Ho^{n}′-ga division keeping to the right and those of the Ṭsi′-zhu to the left, in consonance with the position of the symbolic tribal man. The Do-do^{n}′-ho^{n}-ga maintains his march on the side of his division but he must keep at some distance from his men in order that he may be undisturbed by the conversations of the warriors and able to perform the duties of his office.

The No^{n}′-ho^{n}-zhi^{n}-ga having thus ceremonially started the warriors on their way toward the country of the enemy, they now return to the village without observing any particular order.

In the evening the older women of the tribe, those who have no husbands, brothers, or sons in the war party, get together and go to the house of each family whose relatives have gone to war. On arriving at one of the houses these women stand abreast in front of the door and sing songs called "We′-ṭo^{n} Wa-o^{n}," a name which may be freely translated as "Songs of Sympathy and Encouragement." Two or three of the women beat upon a drum carried by a man on his back, to accentuate the rhythm of the song which all sing in chorus. The members of the family hasten to present the singers with gifts, as a pair of moccasins, a robe, a dress, or a supply of food, generally corn, jerked meat, or dried squash. After a number of songs have been sung and gifts received the singers move on and sing at another house. The We′-ṭo^{n} songs are expressive of the wish of the singers for the success of the warriors who have gone to defend the tribe, and the relatives of the warriors accept the act and the songs as having some telepathic virtue that will bring about success. Wa-xthi′-zhi remembered only the following song:

SONG OF SYMPATHY AND ENCOURAGEMENT

(Osage version, p. 167)



FREE TRANSLATION

Thy brother goes forth weeping—thy spirit is moved,
Thou hear'st his wailing—thy spirit is moved,
No^{n}-pe-wa-the goes forth weeping—thy spirit is moved,
Thou hear'st his wailing—thy spirit is moved.

The words of this song are metaphorical and refer to the continuous appeal made by the Do-do^{n}'-ho^{n}-ga to Wa-ḳo^{n}'-da on behalf of the warriors setting forth to struggle with the enemy, and on behalf of the people whom the warriors have gone forth to defend.

Two tribes related to the Osage, the Omaha and the Ponca, practice this custom and their songs bore the same title, "We'-ṭo^{n} Wa-o^{n}." Instead of using a drum to accentuate the rhythm of the song the Omaha and Ponca women beat time upon a piece of rawhide. (For examples of Omaha songs of this class, see Twenty-seventh Ann. Rept. Bur. Amer. Ethn., p. 422; also pp. 130–132 of a "Study of Omaha Indian Music," by Alice C. Fletcher, published in 1893 by the Peabody Museum, Harvard University.)

On the morning of the second day of the outward march of the warriors the Xthe'-ṭs'a-ge prepare a structure for taking a ceremonial vapor bath. A Ṭse'-xe-ḳ'i^{n} is ordered to take the sacred bird, which had been removed without ceremony from the Wa-xo'-be of the Do-do^{n}'-ho^{n}-ga, and to place it on top of the house. This particular kind of bath is called "I'^{n} U-gthi^{n}," literally "Sitting in the Stones." The little house set up for this bath is well covered with robes and in the center red-hot stones are placed. When all the men have entered the Ṭse'-xe-ḳ'i^{n} closes the open part and the sweating begins. At the close of the ceremony the Chief Xthe'-ṭs'a-ge tells the men that each one must grasp one of the frame poles of the little house, and when they have done so he calls out, "I'-thi-sho^{n} ha thi^{n}-ge a-tha Ni-ḳa Wa-ça-e!" "There is no other way out, my valiant men!" and all the men, acting in concert, toss the little house upward, toward the setting sun. As the house tumbles to the ground the Ṭse'-xe-ḳ'i^{n} hurries to the sacred bird in order to examine the position in which it has fallen and all the Xthe'-ṭs'a-ge eagerly inquire, "How does it lie?" If the Ṭse'-xe-ḳ'i^{n} replies, "It lies breast upward," the Xthe'-ṭs'a-ge say: "It is well, it is well." This they take as a sign that the expedition will succeed and that none of the warriors will be lost. If the bird is found to have fallen breast downward they receive the report in silence, for the bird had taken the position of a fallen warrior, a sign that the war party will suffer losses.

After the augury ceremony the warriors move on, the men of the two divisions always maintaining their ceremonial positions while on the march and when pitching their camp for the night. The leader continues to maintain his position apart from his men, both when marching and when the men camp for the night, and constantly

observes the rite of No$^{n'}$-zhi^{n}-zho^{n}. The Xthe'-ṭs'a-ge keep the scouts busy going and returning as the warriors move toward the country of the enemy and at night place sentinels around the camp within hearing distance of each other so as to guard against surprise. Such is the daily routine of the war party.

After the war party enters the country of the enemy in the morning or evening of some day, the scouts return and report that they have found the enemy. If the circumstances are such that there is no urgent need for haste in making an attack, the Do-do$^{n'}$-ho^{n}-ga opens his Wa-xo'-be with songs and ceremony, takes therefrom the sacred hawk, places the carrying cord around the neck of his Chief Xthe'-ṭs'a-ge so that the bird hangs on his back, thus conferring upon him the full authority to command the attack. If, on the other hand, haste is necessary, the Do-do$^{n'}$-ho^{n}-ga opens the Wa-xo'-be without ceremony and puts the bird upon the Chief Xthe'-ṭs'a-ge. While the Do-do$^{n'}$-ho^{n}-ga is performing this ceremony the warriors open the little deerskin pouches containing the powdered charcoal symbolizing the relentless fire, and begin hastily to paint themselves and their horses with it.

If the enemy is near, the Chief Xthe'-ṭs'a-ge calls out the command to attack at once and the warriors immediately make the charge, but if the enemy is at a distance the Xthe'-ṭs'a-ge leads his men forward quietly until within attacking distance and then gives the command to charge.

The Do-do$^{n'}$-ho^{n}-ga and some of the Ṭse'-xe-ḳ'i^{n} remain where they were left by the attacking warriors, the former to continue the duties of his office and the latter to care for the pack horses and the camp utensils.

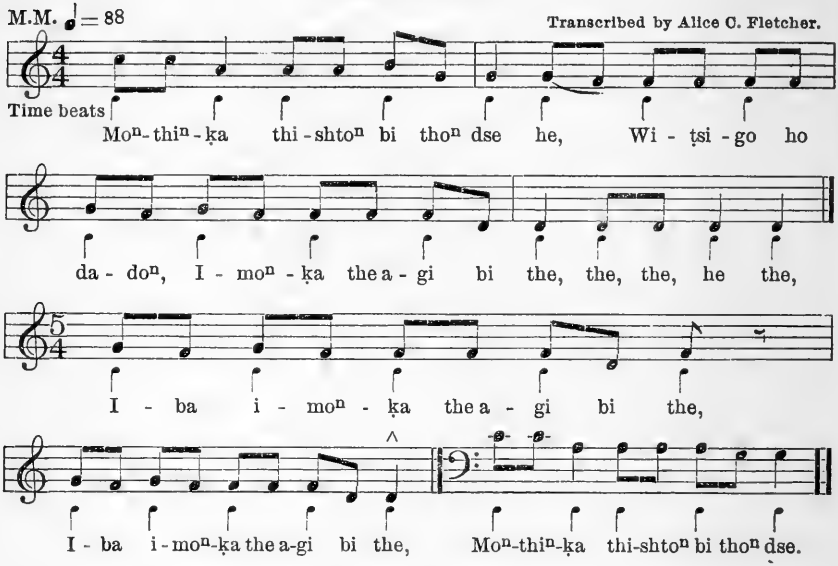
If the attack has been successful the warriors who have taken scalps stretch them upon small hoops made from saplings and attach them to the tops of slender poles. The warriors return to their Do-do$^{n'}$-ho^{n}-ga and present to him the scalps, the captives, and the horses, with the other booty they had taken. Then at the command of the Do-do$^{n'}$-ho^{n}-ga the warriors at once hasten home.

When, on their return, the victorious warriors come within sight of the village, the Chief Xthe'-ṭs'a-ge sends forward a Ṭse'-xe-ḳ'i^{n} to give notice to the No$^{n'}$-ho^{n}-zhi^{n}-ga that the war party is nearing home. Upon hearing the news all the people, men, women, and children, run forward to meet the warriors. The Do-do$^{n'}$-ho^{n}-ga, who up to this time had been carrying the scalps attached to poles, now transfers them to the Chief Ṭse'-xe-ḳ'i^{n} and, carrying only the Wa-xo'-be, takes his place at the head of the warriors while the officer who bears the scalps rides behind him. The first to greet the Do-do$^{n'}$-ho^{n}-ga as the people go forth to meet the warriors is the Master of Ceremonies, who says: "My son, have you come home?" To which the Do-do$^{n'}$-

ho^{n}-ga replies: "Yes, my father, I have come home." The Do-do$^{n'}$-ho^{n}-ga's horse is at once turned over to a Ṭse'-xe-ḳ'i^{n} to be cared for and the victorious leader then walks toward the village, followed closely by the officer carrying the scalps. The Master of Ceremonies follows, singing and dancing to the following Wa-ṭse' Wa-tho^{n}, Songs of Victory, while the warriors and the people of the village march behind.

SONGS OF VICTORY

(Osage version, p. 168)



FREE TRANSLATION

1

We appealed to the god of the earth,
Behold, by the grace of our grandfather,
Our warriors come home in triumph, the, the, the, he the,
By the grace of the god of the sky they come home in triumph,
By the grace of the god of the sky they come home in triumph
We appeal to the god of the earth.

2

With their sacred war club they come home in triumph.

3

With their sacred knife they come home in triumph.

4

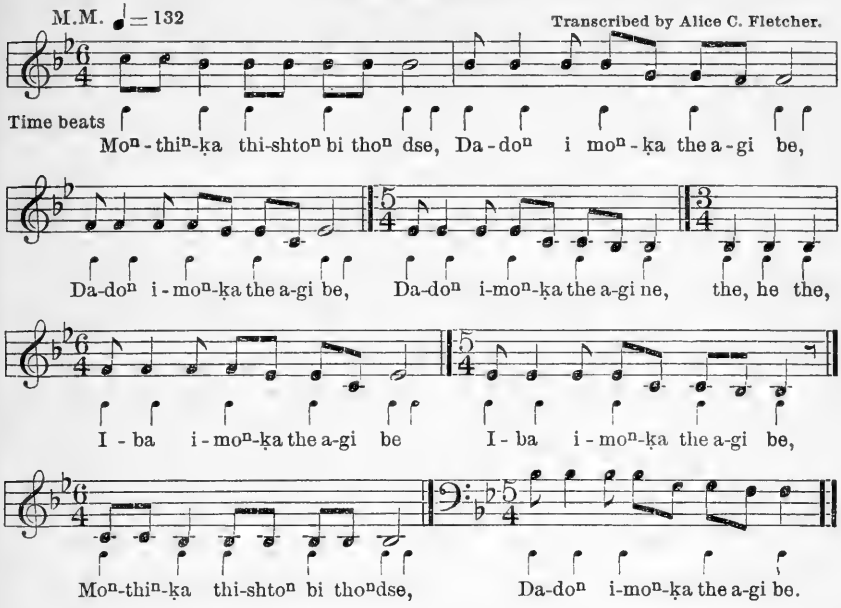
With their sacred charcoal they come home in triumph.

5

With their sacred standard they come home in triumph.

The translation of this song will serve for that of the second Victory song, the two songs differing only in the music.

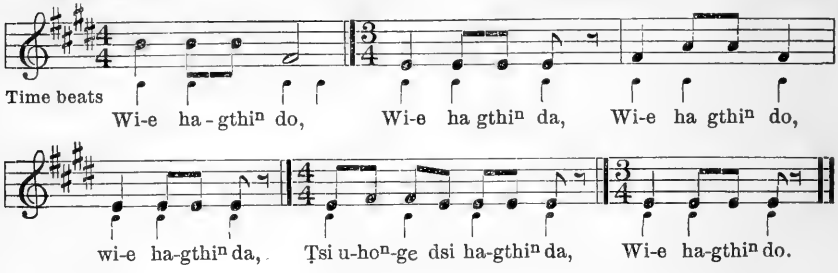
SECOND VICTORY SONG

(Osage version, p. 169)

When the Do-do$^{n'}$-ho^{n}-ga arrives at the border of the village and approaches the "House of Mystery" he sings the following song containing twelve stanzas. The song is called "Ṭsi U-thu-gi-pe Wa-tho^{n}, "Songs of Entering the House." The song is expressive of the joy of the Do-do$^{n'}$-ho^{n}-ga as he returns safely to the border of the village; he passes on and enters the village where the ground has been made bare by the feet of the people; he approaches the "House of Mystery" from which he departed bearing his message of appeal for aid to the "Great Mystery"; he comes to the door and enters, followed by his Chief Ṭse'-xe-ḳ'i^{n} and Xo'-ṇa; he passes to the left of the door and pauses for a moment; he goes to the opposite side of the room, where he again pauses; he goes on and pauses at the middle of the side of the room; he approaches the sacred fireplace; he stands opposite the fire pole whereon is the suspended kettle from which the people are fed; he looks upward through the opening in the roof, into the blue sky above, then the Chief Ṭse'-xe-ḳ'i^{n} with a quick movement thrusts the slender poles on which are suspended scalps, through the opening to the sky and pulls them in again, by which act the spirits of the slain are released. The Do-do$^{n'}$-ho^{n}-ga then sings the last stanza by which he tells (figuratively) of his return from the darkness of death to the light of day and to the joys of life.

SONGS OF ENTERING THE HOUSE

(Osage version, p. 170)

M.M. ♩ = 88

Transcribed by Alice C. Fletcher.

FREE TRANSLATION

1

It is I who now return, who now return,
It is I who now return, who now return,
Lo, I come to the border of the village,
It is I who now return.

2

Lo, I come to the trodden ground of the village.

3

Lo, I come to the House of Mystery.

4

Lo, I am at the door of the house.

5

Lo, I am in the room of the house.

6

Lo, I am at the left of the door.

7

Lo, I am at the opposite side of the room.

8

Lo, I am facing the door.

9

Lo, I am at the sacred fireplace.

10

Lo, I stand before the fire pole.

11

Lo, I stand beneath the opening of the roof.

12

Lo, I stand once more in the midst of the days.

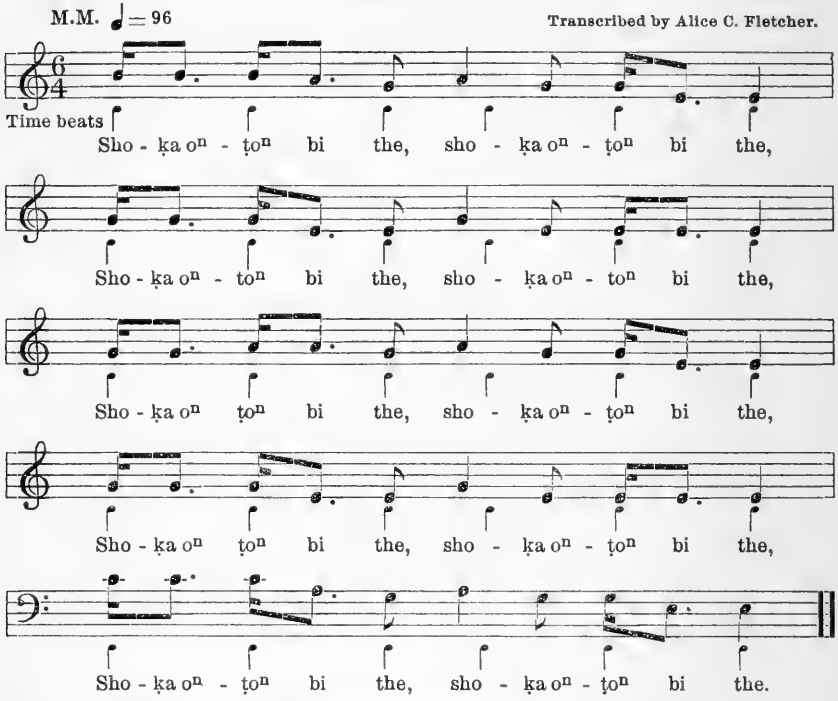
At the close of the last stanza the Do-do$^{n'}$-ho^{n}-ga and the Xo'-ka take their seats at the east end of the lodge and the No$^{n'}$-ho^{n}-zhi^{n}-ga, who have also entered, take their accustomed places, according to gentes. When all were seated the Xo'-ka, addressing the Tsi'-zhu Wa-shta-ge and the Po^{n}-ka Wa-shta-ge gentes, says: "My son has brought home a captive, O Tsi'-zhu and Wa-zha'-zhe." The leader of the Tsi'-zhu Wa-shta-ge then replies: "You have given me the captive, and I must say, let him live." The leader of the Po^{n}-ka Wa-shta-ge makes the same reply and the Sho'-ka, who in obedience to the command of the Xo'-ka brings the captive in and gives him a seat near the sacred fireplace. Then the leader of the Wa-ça'-be or the I^{n}-gtho$^{n'}$-ga gens takes the sacred knife and with its sharp point scratches the tip of the nose of the captive, who bends over the fire to let the blood drip into it. The leader of the Po$^{n'}$-ka Wa-shta-ge now directs his Sho'-ka to bring water which is placed before the leader, who recites the wi'-gi-e relating to the life-giving power of the water. (For wi'-gi-e, see p. 12.) The captive is given the water, of which he drinks and then cleanses his face.

The leader of the Tsi'-zhu Wa-shta-ge sends his Sho'-ka to bring food that the captive may eat and live. The Sho'-ka goes to the house of the leader, for the food therein is sacred, and returns with corn prepared for eating. The leader then recites the wi'gi-e relating to the life-giving power of the corn and the food is offered to the captive. When the captive has eaten of the sacred food the Sho'-ka is given yellow clay and charcoal with which he ceremonially paints the captive. First, the captive's face and body are painted yellow, then two narrow black lines are drawn from one corner of the forehead diagonally across the face to the jaw below the ear on the opposite side. If the captive was taken by a war party led by a Ho$^{n'}$-ga the two black lines would begin at the left corner of the forehead but if by a Tsi'-zhu the lines would begin at the right. One of these lines is for the Ho$^{n'}$-ga division and the other for the Tsi'-zhu. Both shoulders of the captive are painted black, as are his breast, hands, and feet.

When the captive has been thus painted the Xo'-ka sings the following song called "We'-ki-shno^{n} Wa-o^{n}", Songs of Delight. The song expresses delight at the possession of a captive, who must fill the office of Sho'-ka, the ceremonial messenger of all the people, of the Tsi'-zhu and of the Ho$^{n'}$-ga division, in the tribal ceremonials, one who will run on errands, one who will fetch water, one who will fetch wood, a da'gthe (captive). The word "da'-gthe" used in the last stanza of the song originally meant captive and is here used in that sense. When the Osage saw the black slave of the white man they applied this word to these slaves, but such is not its true meaning. The da'-gthe becomes a member of the family of his captor and of his gens. He can marry within the tribe, and because of his ceremonial

office (tribal Sho′-ka) he is respected and honored and is always welcome at the "table" of every family in the tribe. He is clothed as well as fed by the families of the tribe and is regarded and spoken of as O′-xta, one who is a favored person.

SONGS OF DELIGHT

(Osage version, p. 171)

FREE TRANSLATION

1

We now have a sho′-ka, we now have a sho′-ka; etc.

2

We now have a servant, we now have a servant; etc.

3

We now have one to bring water, we now have one to bring water; etc.

4

We now have one to bring wood, we now have one to bring wood; etc.

5

We now have a captive, we now have a captive; etc.

On the following morning the Xo′-ka of the Do-don′-hon-ga sends his Sho′-ka for the leaders of the Ni′-ka Wa-kon-da-gi gens. The name of this gens may be freely translated as "Men of Mystery."

The sacred symbol of this gens is the Thunder Being. It was this gens that gave to the people the Hawk Wa-xo′-be, and therefore the ceremonies relating to this sacred bird must always be performed by members of this gens.

Upon the arrival of the representatives of the Ni′-ḳa Wa-ḳo^{n}-da-gi gens the Xo′-ḳa requests permission to perform the ceremony of dropping the sticks on the Wa-xo′-be. The members of the Ni′-ḳa Wa-ḳo^{n}-da-gi gens having given their consent, the No$^{n'}$-ho^{n}-zhi^{n}-ga who had assembled for the ceremony now go out and sit in a line across the space between the two Xthe′-ṭs'a-ge ceremonial houses, facing the west, the Ṭsi′-zhu on the north side and the Ho$^{n'}$-ga on the south. The Do-do$^{n'}$-ho^{n}-ga and the Xo′-ḳa sit side by side in the middle of the line. In preparation for this ceremony each member of the No$^{n'}$-ho^{n}-zhi^{n}-ga paints his face in the following manner: The upper part of the face, from the line of the mouth, is first painted gray with white clay mixed with charcoal. While the paint is still moist two figures are drawn with the fingernails at the outer corners of the eyes. One figure is like a single ovate leaf with a stem, the other is like two ovate leaves upon a single stem; from the inner corner of each eye a straight line is drawn downward, suggesting falling tears; on the middle of the forehead is painted a round spot; the lower part of the face, below the mouth, is painted red, and on the crown of the head is spread eagle down. The Omaha and the Ponca also use the eagle down in this same manner in some of their religious ceremonies.

The warriors who, at this ceremony, are to claim o-do$^{n'}$ that have been won by them in the war expedition are painted by the officer having charge of the painting of the sacred hawk at initiation ceremonies. He puts on these men only the gray paint with its designs and omits the red paint below the mouth, the round spot on the forehead, and the eagle down on the crown of the head. This officer receives for his services a fee from each warrior.

As the warriors are being painted the Xo′-ḳa sings the songs of opening the Wa-xo′-be and the bringing to view the sacred bird belonging to the gens of the Do-do$^{n'}$-ho^{n}-ga which he had carried on the expedition. The Wa-xo′-be of the Ṭsi′-zhu Wa-no^{n} gens is also taken out and the two birds lie upon the ground in front of the Do-do$^{n'}$-ho^{n}-ga and the Xo′-ḳa, that of the Do-do$^{n'}$-ho^{n}-ga on the Ho$^{n'}$-ga side and that of the Ṭsi′-zhu Wa-no^{n} on the Ṭsi′-zhu side.

The first of the warriors to approach the sacred birds is the Chief Xthe′-ṭs'a-ge of the Do-do$^{n'}$-ho^{n}-ga. He is the officer who was in actual command of the war party and who led the warriors to battle. Standing in front of the Wa-xo′-be belonging to the gens of the Do-do$^{n'}$-ho^{n}-ga, he holds up a little stick painted red, about the size of a lead pencil, and addressing the bird says: "O, Grandfather, it was you who gave me success, and enabled me to win the o-do$^{n'}$ called wa-ṭse′

[victory]. For this I place upon you this little stick." If this officer had won other o-do$^{n'}$ in the battle he could claim these also at this ceremony, dropping upon the bird a stick for each o-do$^{n'}$. The leading Xthe'-ṭs'a-ge on the Ṭsi'-zhu side then rises and approaching the sacred bird of the Ṭsi'-zhu Wa-no^{n} makes claim to his o-do$^{n'}$ in the same manner. This is done by all of the eight Xthe'-ṭs'a-ge of the two divisions alternately.

When all the Xthe'-ṭs'a-ge have finished making their claims the men of the warrior or the servant class who had struck one of the enemy come forward, one after the other, and make claim to the Wa-ga'-xthi o-do$^{n'}$, the striking o-do$^{n'}$. Each warrior as he makes his claim drops a little red stick on the bird belonging to his division.

Those who had struck one of the enemy having finished making their claims, the men who cut off the heads of the enemy then approach the sacred birds and make their claims to the o-do$^{n'}$, which was called Ṭa'-wa-thu-çe, Cutting off the Head.

Then follow the men who had not won any of the above o-do$^{n'}$, but could claim the honor of having taken part in the expedition and in the battle. This o-do$^{n'}$ is called Wa'-thu-xpe, a term that seems to have lost its meaning. The Ṭse'-xe-k'i^{n} who were not present at the battle but who were ordered to remain behind to take care of the camp and pack horses are allowed to claim this o-do$^{n'}$ as it was not of their choice that they remained behind and did not take part in the attack.

When all the men of the war party have finished making their claims the young men and boys who had remained at home are permitted to come and offer petitions to the sacred birds, each petition being represented by a little stick. Most of the petitions thus presented are for a wife, children, a house and plenty of horses, and soon the birds would become buried under the piles of sticks. It sometimes happens that a boy, belated by play or some other reason, comes upon the scene, breathless from running, and, brushing aside the pile of sticks from the sacred bird, would say: "O, Grandfather, listen not to these petitions, they were made by foolish, trifling persons. Listen to me! I will truly strive for the things I ask of you. Give me health; make me grow up to be a strong man; give me long life; give me a good woman for wife; give us children, a house, and plenty of horses! I now place upon you these my sticks."

Mourning Rite (From Wa-sha'-be A-thi^{N})

Wa-xthi'-zhi states that the Wa-sha'-be A-thi^{n} rite, the ceremonies of which he has described above in detail, is the original and true Wa-sha'-be A-thi^{n} rite and that the Mourning Rite is of later origin, although it bears the same title and resembles the earlier rite in many of its details. The original Wa-sha'-be A-thi^{n} relates to the organization of a war party to engage either in defensive or offensive warfare;

the later ceremony is for the organization of a war party for the purpose of slaying a member of some enemy tribe in order to secure a spirit to accompany that of a dead Osage to the spirit land. There is a belief among the Osage that the path to the spirit land is a lonely one and he who travels upon it craves company, therefore a man who has lost by death his wife, son, daughter, nephew, or other loved relative, desires to have the ceremonies of the Mourning Rite performed, provided he has the means to meet the expenses that arise therefrom.

ORIGIN AND DESCRIPTION

Sho$^{n'}$-ṭo^{n}-ça-be tells the following story of the origin of the Mourning Rite:

It has long been the Osage custom for mourners to take upon themselves for a certain period of time the Fasting Rite. Many years ago a prominent man upon the death of a relative took upon himself the Fasting Rite. In order to be entirely alone in his fast he had wandered far away from home when he suddenly heard the voice of the relative for whom he was mourning, asking him to slay a man in order that he might have company while on his way to the spirit land. At once the mourner hastened home, organized a small war party and went forth against a hostile tribe. He found the enemy, attacked them, killing a number of the warriors. He brought back a scalp and fastened it to a pole which he planted at the head of the grave of his relative. By this act the mourner believed that he had sent the spirit of the slain man to overtake and accompany on its journey the spirit of the relative for whom he mourned. Other members of the tribe followed the example of the man but they ceremonially organized their war party, using the ceremonies of the Wa-sha′-be A-thi^{n} rite, and thus it became the custom among the Osage to secure a spirit to accompany that of a dead member to the spirit land.

The following detailed description of the ceremonies of the Mourning Rite as given by Xu-tha′-wa-ṭo^{n}-i^{n} of the Ṭsi′-zhu Wa-no^{n} gens is placed in proximity to the account of the Wa-sha′-be A-thi^{n}, a rite pertaining exclusively to defensive and offensive war, for the reason that the ceremonies used in the Mourning Rite are clearly borrowed and adapted from the war rite and afford an instructive example of the changing and the interweaving of ceremonies.

Upon the death of a loved relative the mourner sends for a member of his gens who is familiar with the ceremonies of the Mourning Rite. When this man arrives he is formally told what is required of him. If he consents to act as Master of Ceremonies in the rite he sends for the Sho′-ka of the gens. The Sho′-ka, laying aside all personal affairs, hastens to the mourner's house. On his arrival the Master of Ceremonies informs him of the duties he is to perform and bids him summon all the No$^{n'}$-ho^{n}-zhi^{n}-ga of his division to assemble at the house of

the mourner. (The informant belonged to the Ṭsi′-zhu division and gave their version of the rite.)

When the No^{n}′-ho^{n}-zhi^{n}-ga arrive they take their accustomed places in the lodge. The Master of Ceremonies then tells them in a formal manner that the mourner desires to have the mourning ceremonies for the dead performed and craves their consent and assistance. The No^{n}′-ho^{n}-zhi^{n}-ga, having given their consent, proceed at once to name four men from four different gentes of the Ho^{n}′-ga division to be candidates for the office of ceremonial mourner for the dead. The Sho′-ḳa is then sent to the gens of the man first named. If the members of the gens give their approval and the man himself consents to act as ceremonial mourner, they send the Sho′-ḳa of their gens to summon all the No^{n}′-ho^{n}-zhi^{n}-ga of the Ho^{n}′-ga division to assemble at the house of the man who is to act as ceremonial mourner. The members of this gens also select one of their number to act as Master of Ceremonies. This done, the Sho′-ḳa of the Ṭsi′-zhu division returns to the house of the mourner and reports that the first man named has consented to act as Ceremonial Mourner.

The No^{n}′-ho^{n}-zhi^{n}-ga of the Ho^{n}′-ga division, having duly assembled at the house of the Ceremonial Mourner, and having formally given their consent to the performance of the mourning ceremony, the Sho′-ḳa of the gens of the Ceremonial Mourner is sent with his little pipe, the badge of his office, to give notice to the mourner that the No^{n}′-ho^{n}-zhi^{n}-ga of the Ho^{n}′-ga division has assembled. The Sho′-ḳa of the mourner's gens then hastens to give notice to the Ṭsi′-zhu No^{n}′-ho^{n}-zhi^{n}-ga to assemble at the house of the mourner. The No^{n}′-ho^{n}-zhi^{n}-ga, putting upon themselves the sign of No^{n}′-zhi^{n}-zho^{n}, form in single file and march solemnly toward the house of the mourner, wailing as they go.

On the arrival of the Ṭsi′-zhu No^{n}′-ho^{n}-zhi^{n}-ga at the house of the mourner, two men wrap the corpse in a robe and wind around it, from the head to the feet, a long lariat. A pole is passed through the loops of the lariat and each of the two men grasp an end of the pole, lift the corpse, and slowly march toward the house of the Ceremonial Mourner, followed by the No^{n}′-ho^{n}-zhi^{n}-ga in single file, all wailing as they go. Arriving at the house of the Ceremonial Mourner, where had assembled the No^{n}′-ho^{n}-zhi^{n}-ga of the Ho^{n}′-ga division, the men carrying the corpse enter and lay it in the middle of the house. The No^{n}′-ho^{n}-zhi^{n}-ga of the Ṭsi′-zhu division follow and take their accustomed places by gentes at the north side of the lodge. With the corpse a fine horse was brought and tethered near the house for the services of the Ceremonial Mourner.

When the No^{n}′-ho^{n}-zhi^{n}-ga of both sides has come to order, the Ṭsi′-zhu Master of Ceremonies directs his Sho′-ḳa to fill the pipe he has brought with him and present it to the man chosen to act as

Ceremonial Mourner. The Sho′-ka presents the pipe to the Ceremonial Mourner, saying, as he does so: "I come to ask of you an animal, O, grandfather!" These words are metaphorical and mean that the petitioner asks of the Ceremonial Mourner, as leader of a war party about to be organized, the life of a human being. Grandfather is used as a ceremonial term.

The Ceremonial Mourner says, as he smokes the pipe offered to him: "Yes, it shall be so!"

The No$^{n'}$-ho^{n}-zhi^{n}-ga of the Ho$^{n'}$-ga division having thus solemnly committed themselves to comply with the wish of those of the Ṭsi′-zhu division, both divisions proceed to select two warriors from each division, to serve the Ceremonial Mourner, who may now be termed Do-do$^{n'}$-ho^{n}-ga, during the period of fasting. These four men are called Ṭse′-xe-ḳ'i^{n} Ṗa-ho^{n}-gthe, "Leaders of the Kettle Carriers."

The Ṭse′-xe-ḳ'i^{n} Ṗa-ho^{n}-gthe are instructed by the Master of Ceremonies of the Ho$^{n'}$-ga division to set up a little house for the Do-do$^{n'}$-ho^{n}-ga to be occupied by him during the period of No$^{n'}$-zhi^{n}-zho^{n}. The site selected by these men for the little house is at the west side of the village, just outside of the border. When the house is finished the four men make a forked stake, sharpened at the lower end, for the Do-do$^{n'}$-ho^{n}-ga to hang his tobacco pouch and ceremonial pipe upon when he is at rest, he being prohibited from placing these sacred articles on the ground.

When the Ṭse′-xe-ḳ'i^{n} Ṗa-ho^{n}-gthe return to the No$^{n'}$-ho^{n}-zhi^{n}-ga to report that the little house for the Do-do$^{n'}$-ho^{n}-ga is finished, those on the Ho$^{n'}$-ga side say to the Ṭsi′-zhu: "You will now decide the length of time you wish the Do-do$^{n'}$-ho^{n}-ga to take the rite of No$^{n'}$-zhi^{n}-zho^{n}."

The period of fasting having been decided, the Master of Ceremonies conducts the Do-do$^{n'}$-ho^{n}-ga and his Ṭse′-xe-ḳ'i^{n} Ṗa-ho^{n}-gthe to the little house, where the Master of Ceremonies tells the Do-do$^{n'}$-ho^{n}-ga that throughout the period of fasting he must not lie down on the ground to sleep, but that if he felt the need of rest he could sit on the ground and for support lean against something. Then, as they sit within the little house, the Master of Ceremonies gives to the Do-do$^{n'}$-ho^{n}-ga the story of the finding of the four different colored clays to be used in the fasting rite. This story he gives in conversational speech and not in wi′-gi-e form, a form used only at a regular initiation into the mysteries of the tribal rites. The story as given by Xu-tha′-wa-ṭo^{n}-i^{n} is as follows:

PARAPHRASE OF THE RITUAL

And the people said to the Sho′-ka Wa-ba-xi (the leading Sho′-ka), O, younger brother, it is not possible for the little ones to live upon the surface of the water. Go, therefore, and bring to us four bugs

that dwell in the water that we may appeal to them for help. The Sho′-ka went forth and returned to the people with the white leech. To this water bug the people spake, saying: "O, grandfather, it is not possible for the little ones to dwell upon the surface of the water." Whereupon the leech sped forth, rippling the surface of the water by his swift movements. The leech could give no help to the people, but he said to them: "Behold the ripples upon the surface of the water. Make of me a part of your bodies, then the little ones shall live to be old and have wrinkles like the ripples of the water."

Again the Sho′-ka went forth and returned with the bug resembling a black bean (the whirligig). The black bug could not help the people but he promised to make the little ones live to be old and have wrinkles like the ripples on the surface of the water.

The Sho′-ka went forth the third time and returned with the dark leech. The people appealed to him but he could only promise to make the little ones to reach old age and to have wrinkles like the ripples on the surface of the waters.

For the fourth time the Sho′-ka went forth and returned with the spider-like bug (the water strider). The people appealed to him but he could only promise to make the little ones live long, become old, and have wrinkles like the ripples upon the surface of the waters.

Then, in their distress, the people turned to the Ho^{n}′-ga Wa-no^{n} (the Elder Ho^{n}′-ga) in silent appeal. The Ho^{n}′-ga Wa-no^{n} spake to the Sho′-ka Wa-ba-xi, saying: "Go again and make further search for help." At that very moment the people were startled by a voice that arose toward the rising sun. Again they heard the voice as though approaching. For the third time came the call, yet nearer, and the people turned to the Sho′-ka and with one voice said to him: "Lead us forth; we will send that person to the land of spirits, it matters not whose son he is." The voice called again and a man stood before the people. They seized him to slay him when the man spake, saying: "Spare me, O, Tsi′-zhu, and I shall be to you a Ho^{n}′-ga (a sacred person). When you go toward the setting sun against our enemies I shall give to you that which will bring you success, four different colored clays with which to paint your faces." That person was Ho^{n}′-ga Zhi^{n}′-ga (Crawfish). The Tsi′-zhu set him free that he might live and be to them a Ho^{n}′-ga.

Still the people were in distress as it was not possible for the little ones to dwell on the surface of the water. So they said to the Sho′-ka Wa-ba-xi: "Go again and make search for help." The Sho′-ka went forth, always willing to obey the demands of the people. In the midst of an arrow-wood thicket he came upon the great elk and, walking side by side with him, brought him to the people who, looking up to him, said: "O, grandfather, it is not possible for the little ones to dwell on the surface of the water!" The elk made reply: "It is well you have come to me. I shall help you. I am O′-po^{n} to^{n}-ga"

(the Great Elk). In a loud voice the Great Elk called to the wind of the east, of the south, of the west, and of the north, and then threw himself upon the water. As he arose the waters had reached in depth to the middle of his sides. Again he threw himself upon the water and it receded in depth to his belly. A third time he threw himself upon the water and it receded in depth to his knee joints. The fourth time he threw himself upon the water it receded until land appeared and there was no water left except in the depressions of the earth.

The people now set foot upon the land but there were other things for the elk to do in behalf of the little ones. He shook his great body and in response the black crawfish appeared from the soft earth and stood before the people, holding in his claws a bit of the dark soil of the earth; then the Great Elk said to the people: "Behold, the dark soil of the earth. When you go forth to fast you shall put this upon your faces and you shall shed tears while this sign is upon you. And while you fast you shall remain awake, else the length of your lives will be shortened." Again the Great Elk shook himself and the red crawfish appeared before the people, holding in his claws a bit of red clay; then the Elk spake, saying: "Behold, the red clay of the earth. This also you shall put upon your faces, but when doing so you shall not shed tears, for it shall be a sign of your determination to overcome your enemies, who dwell toward the setting of the sun." The Elk shook himself again and the blue crawfish appeared from beneath the soil having between his great claws a bit of blue clay. Then the Elk spake, saying: "Behold, the blue clay of the earth. This also you shall put upon your faces when you go forth to fast, and shall shed tears when it is upon you, for it shall be a sign of your appeal for strength to overcome your enemies who dwell toward the setting sun." Once more the Elk shook himself, and from beneath the soil the yellow crawfish appeared, having between his great claws a bit of yellow clay. Then the Great Elk spake to the people, saying: "O, Ṭsi'-zhu, you shall put this yellow clay upon your faces when you go against your enemies who dwell toward the setting sun, and you shall not fail to overcome your enemies. Behold the right side of my body, O, Ṭsi'-zhu, it is the low lying lands of the earth. Upon these lands you shall find the animals that will supply you with food. Behold my buttocks. They are the rolling hills of the earth, in the midst of which you shall find the animals that will serve you as food. Behold the base of my neck that represents the hilltops of the earth. Among the hilltops of the earth you shall find the animals that will serve you as food. Behold the curve of my neck, that represents the gaps of the ridges of the earth. Among the gaps of the ridges you shall find the animals that will serve you as food. Behold the lower tines of my antlers. They represent the branches of the rivers. Along the branches of the rivers you shall find the animals that will serve you as food. Behold

the flat branches of my antlers. They represent the low-lying lands along the rivers. Within these lands you shall find the animals that will serve you as food. Behold the smaller branches of my antlers. They represent the small creeks of the earth. Among the creeks of the earth you shall find the animals that will serve you as food. Behold the hairs of my head. They represent the forests of the earth. In the forests you shall find the animals that will serve you as food. Then, O, Ṭsi′-zhu, there shall be days, peaceful and serene, wherein you shall find the animals that will serve you as food."

When the Master of Ceremonies has finished telling the story of the gift of the four symbolic clays he leaves to themselves the Do-do$^{n'}$-ho^{n}-ga and his four attendants. The Do-do$^{n'}$-ho^{n}-ga at once prepares for his fast and departs for the hills and the forests that lie beyond the places frequented by men, where he wanders about making his appeal to Wa-ḳo$^{n'}$-da for aid.

At four regular intervals, within the time named for the Do-do$^{n'}$-ho^{n}-ga to fast, the No$^{n'}$-ho^{n}-zhi^{n}-ga assemble informally when they discuss matters relating to the ceremonies. At the fourth gathering of the No$^{n'}$-ho^{n}-zhi^{n}-ga the Do-do$^{n'}$-ho^{n}-ga returns to join them. The No$^{n'}$-ho^{n}-zhi^{n}-ga then proceed to select two men, one from the Wa-ça′-be gens and the other from either the Mi-ḳ'i$^{n'}$ or Ṭse-do′-ga-i^{n}-dse gens, to act as ceremonial heralds. These heralds are sent out to give notice to the people that on the following morning the Do-do$^{n'}$-ho^{n}-ga would rise. This means that other men will be called upon to offer themselves to serve as Do-do$^{n'}$-ho^{n}-ga for their gentes. The heralds at once start out to cry aloud the notice, the one from the Wa-ça′-be gens going around the village by way of the Ṭsi′-zhu side and the other by way of the Ho$^{n'}$-ga side.

On the following morning the Master of Ceremonies instructs the four attendants of the Do-do$^{n'}$-ho^{n}-ga to set up a house for the No$^{n'}$-ho^{n}-zhi^{n}-ga at the west end of the village. When the ceremonial house had been erected all the No$^{n'}$-ho^{n}-zhi^{n}-ga assemble there to select eight commanders for the war party. Four are first chosen from the Ṭsi′-zhu side and the other four from the Ho$^{n'}$-ga side. When the commanders have been selected the Do-do$^{n'}$-ho^{n}-ga advances to each one, wailing as he goes, and taking him by the arm conducts him to the east end of the lodge, where he assigns him to a place on the side of the division to which he belongs.

Then follows the ceremonial making of four standards called Wa-xthe′-xthe. Two of the standards are called Wa-zha-wa A-thi^{n} bi kshe, to be carried in the procession for rallying the warriors. All of these standards are made by the Ṭa I-ni-ḳa-shi-ga gens (Deer People) of the Wa-zha′-zhe subdivision of the Ho$^{n'}$-ga division.

When the standards have been finished the appointment of the two heralds is confirmed, and each one is given a downy eagle feather to wear on the crown of his head as a badge of his office. To the one

chosen from the Wa-ça′-be gens is given a knife and to the one from the Ṭsi′-zhu Wa-no^{n} or the Mi-ḳ'i^{n}′ gens, a battle ax to be carried throughout the ceremonies. The two heralds are then stationed at the west end of the village, the one belonging to the Ho^{n}′-ga division on his own side and the one to the Ṭsi′-zhu on his side.

At the close of the ceremonies relating to the selection of the Xthe′-ṭs'a-ge and the confirmation of the appointment of the two heralds the No^{n}′-ho^{n}-zhi^{n}-ga form a procession and march around the village. Those belonging to the Ṭsi′-zhu division form one part and go by way of the Ho^{n}′-ga side and those of the Ho^{n}′-ga division form another part and go by way of the Ṭsi′-zhu side. These two parts of the procession meet, on their return, at the west end of the village, where they arrange themselves in the space between the two houses which had been erected by the Ṭse′-xe-ḳ'i^{n} Ṗa-ho^{n}-gthe for the use of the Xthe′-ṭs'a-ge and the volunteer warriors, the Ho^{n}′-ga taking their places on the north side and the Ṭsi′-zhu on the south side. When the two divisions had settled down, the Dance of the Valorous is performed by the four Ṭse′-xe-ḳ'i^{n} Ṗa-ho^{n}-gthe to the accompaniment of hand clapping by all the No^{n}′-ho^{n}-zhi^{n}-ga. Each man, as he dances, carries in his right hand the rally standard belonging to his division. After the dance the Ṭse′-xe-ḳ'i^{n} No^{n}-ho^{n}, or Chief Kettle Carriers of the two Xthe′-ṭs'a-ge houses, tell their Criers to call to the women to bring cooked food for the warriors. The women respond with alacrity and the center of each house is soon crowded with kettles and bowls of steaming food. The name of each contributor was called loudly by a Crier with thanks and praise for her generosity. From this time on the Xthe′-ṭs'a-ge and their warriors have morning and afternoon processions for the purpose of rallying to their ranks the young warriors.

In the evenings the No^{n}′-ho^{n}-zhi^{n}-ga assemble in their houses to determine upon the ceremony to be taken up on the following day. When that is decided the two ceremonial heralds are directed to give notice to the people of the ceremony to be performed. This they do at midnight when the village becomes quiet. The first ceremony usually taken up is that of the Hot Water. Xu-tha′-wa-ṭo^{n}-i^{n} did not give a description of this ceremony but he explained its purpose as follows: It sometimes happens that one or more of the men who volunteer to act as Do-do^{n}′-ho^{n}-ga for their gentes have not taken the Ni′-ḳi-e degree of the war rites, an act necessary to make them eligible for the position. In order to obviate this deficiency and to make each man eligible for the office of Do-do^{n}′-ho^{n}-ga the ceremonies of the Ni′-ḳi-e degree are performed in a modified or abbreviated form to serve as a sort of initiation to these candidates.

On the day following the Hot Water ceremony, the ceremonial distribution of deerskins to all the Do-do^{n}′-ho^{n}-ga takes place. These skins are to be worn on the shoulders during the ceremonies. Downy

eagle feathers are next distributed. These are to be worn on the crown of the head as a sacred insignia. These deerskins and the feathers are furnished by certain gentes of the Wa-zha′-zhe subdivision.

The next day the ceremonies are performed that relate to the making of the sacred charcoal to be carried by each warrior for painting his face when about to attack the enemy. As these ceremonies do not form a part of those belonging to Xu-tha′-wa-ṭo^{n}-i^{n}'s gens he did not go into their details.

Before sunrise on the morning of the fourth day the No^{n}′-ho^{n}-zhi^{n}-ga assemble at the house of the Do-do^{n}′-ho^{n}-ga to perform the ceremonies connected with the cooking of certain mystic foods. When the No^{n}′-ho^{n}-zhi^{n}-ga had come to order, the Master of Ceremonies commands the Sho′-ḳa to bring in four stones and arrange them within the fireplace in the following order: One is put at the east side, one at the west, one at the north, and one at the south side. This being done, the Sho′-ḳa is commanded to bring forth the Ṭse′-xe Ni-ḳa-pu, the sacred earthen pot, and to place it upon the four stones. The pot having been placed upon its stone supports, the Sho′-ḳa puts water into it and then drops therein the mystic foods. The common belief concerning the ceremonies is that by them some mysterious power is given to the food cooked in the sacred pot, a power that can reach the enemy and render them incapable of resisting the attacks to be made upon them.

The office of reciting the wi′-gi-e that follows the placing of the Ṭse′-xe Ni-ḳa-pu containing water upon the stones, belongs to the Wa-ça′-be gens but a member of the Ṭsi′-zhu division in conducting the ceremony is permitted, by the courtesy of that gens, to recite it. The following is the wi′-gi-e as recited by Xu-tha′-wa-ṭo^{n}-i^{n} and as commonly given by his gens, the Ṭsi′-zhu Wa-no^{n}. The title of the wi′-gi-e is Ṗe′-dse U-ḳ'i, Wi-gi-e of the Offering to the Fire.

OFFERING TO THE FIRE RITUAL

(Osage version, p. 171)

1

1. Verily, at that time and place,
2. They said to one another, "Let the Sacred Vessel
3. Be placed before us."
4. Verily, at that time and place,
5. They said to one another, "What shall we use to support the Vessel?"
6. Verily, at that time and place,
7. They brought forth four stones, which they placed at the four corners of the fireplace,
8. To elevate the Sacred Vessel from the ground.

2

9. Verily, at that time and place,
10. They brought to the fireplace a burning brand,
11. Which they laid within the Sacred Fireplace, toward the winds of the east, beneath the Sacred Vessel.
12. This burning brand which they laid beneath the Sacred Vessel
13. Is not without a meaning, they said,
14. For within the burning brand they placed the man who menaces the homes of the tribe.
15. This is the meaning of the burning brand here laid.
16. Verily, at that time and place,
17. It also means that they shall not permit the animals to go astray.

3

18. Within the Sacred Fireplace, toward the winds of the west, beneath the Sacred Vessel,
19. They laid a burning brand,
20. That was not without a meaning;
21. For within the burning brand they placed a man who menaces the homes of the tribe,
22. Then laid it in the Sacred Fireplace.
23. Verily, at that time and place,
24. It also means to them the calling of the animals,
25. That they may not go astray.

4

26. Verily, at that time and place,
27. Within the Sacred Fireplace, toward the winds of the north, beneath the Sacred Vessel,
28. They laid a burning brand,
29. That was not without a meaning, they said;
30. For within the burning brand they placed the man who menaces the homes of the tribe,
31. Then laid it in the Sacred Fireplace.
32. Verily, at that time and place,
33. It also means to them the calling of the animals,
34. That they may not go astray.

5

35. Verily, at that time and place,
36. Within the Sacred Fireplace, toward the winds of the south, beneath the Sacred Vessel,
37. They laid a burning brand,
38. That was not without a meaning, they said;
39. For within the burning brand they placed the man who menaces the homes of the tribe,

40. Then laid it in the Sacred Fireplace.
41. It also means to them the calling of the animals,
42. That they may not go astray.
43. Verily, at that time and place,
44. Then, there shall come the days, fair and serene, when the hunter
45. Shall, without fear, pursue the animals and make them to go to the spirit land.

6

46. Verily, at that time and place,
47. They said to one another: "Behold the vapor that arises from the Sacred Vessel."
48. That also is not without a meaning,
49. It figures the actions of the animal,
50. That goes forth, even before the break of day,
51. Breathing forth vapor from its mouth and nostrils,
52. That is the figure discerned by them in the vapor rising from the Sacred Vessel.
53. Verily, at that time and place, they said,
54. It also means to them that some day they shall continue to send the animals to the spirit land.

7

55. Verily, at that time and place,
56. They said to one another: "Behold the swirling of the boiling water within the Sacred Vessel."
57. That also is not without a meaning,
58. It is the habit of the animals to go forth,
59. Even before the break of day, to wander over the earth,
60. It is this figure they discern in the swirling water within the Sacred Vessel,
61. It also means to them the calling of the animals,
62. That they may not go astray.

8

63. Verily, at that time and place,
64. They said to one another: "Behold the bubbling of the water within the Sacred Vessel."
65. That also is not without a meaning,
66. It figures the actions of the animal,
67. As it rushes forth in flight when stricken by the hunter, even before the break of day.
68. The blood bubbling from its death wound,
69. It is this figure they discern as the water bubbles within the Sacred Vessel.
70. It also means to them the calling of the animals,
71. That they may not go astray.

72. Verily, at that time and place,
73. They said to one another: "Behold the water leaping over the rim of the Sacred Vessel."
74. That also is not without a meaning,
75. It figures the actions of the animal,
76. As it rushes forth in flight when stricken by the hunter,
77. Treading upon its life blood as it flees,
78. It is the figure they discern in the leaping of the water over the rim of the Sacred Vessel.
79. It also means to them the calling of the animals,
80. That they may not go astray.
81. Verily, at that time and place,
82. Then there shall come the days, fair and serene, when the hunter
83. Shall, without fear, pursue the animals and make them to go to the spirit land.

The words of the Fire Wi'-gi-e, and the ceremonial acts belonging to them are allegorical and this makes them difficult to be understood by one unfamiliar with Osage modes of ceremonial expression. Allegorical wi'-gi-es and acts are common throughout the tribal rites. The meanings of these expressions and ceremonial acts are discussed and explained by those versed in the rites at the informal gatherings of the No^{n}'-ho^{n}-zhi^{n}-ga. It is in this way that a knowledge of the inner meanings of the words of the wi'-gi-es and their accompanying acts are transmitted from one generation to another.

The story of the Ṭse'-xe Ni-ḳa-po, or Sacred Vessel, that is the subject of the first part of this wi'-gi-e, is given in line 1285, page 203, to line 1307, page 204, Thirty-sixth Ann. Rept. Bur. Amer. Ethn., in the Ni'-ḳi No^{n}-ḳo^{n} Wi'-gi-e.

In the Fire Wi'-gi-e, fire has two aspects; in one it is a constructive power, in the other a destructive force. In the "Sacred Fireplace" Fire is seen in its constructive aspect, where it serves to comfort the people and make edible the food necessary to their life. The fireplace, therefore, symbolizes the home of the people, and to guard this center of tribal life from enemies is the duty of the warrior. In the tribal war rites Fire is shown to be a relentless and destructive force, one that will enable the warrior to destroy the enemy who dares to assail the fireplace, the home of the people.

The burning brands spoken of in sections 2, 3, 4, and 5 as being laid within the Sacred Fireplace, each toward one of the four cardinal points, are also complex in meaning. Within each burning brand is placed the man who threatens with destruction the fireplace, the home of the tribe, that for the safety of the people he may be consumed by the fire of the valor of the warriors.

The "Sacred Fireplace" also stands for the seven fireplaces of the Ṭsi′-zhu division, and the seven fireplaces of each of the Ho^{n}′-ga and the Wa-zha′-zhe subdivisions of the Ho^{n}′-ga division. Lines 1 and 2 of the Ṭse′-xe Ni-ḳa-po Wi′-gi-e of the I^{n}-gtho^{n}′-ga gens speaks of the warlike character of the seven fireplaces, and characterizes the owners as "a people among whom there are none that are craven."

The act of ceremonially laying down of the burning brands in the Sacred Fireplace allegorically expresses the determination of the people to destroy their enemies who may dwell toward the winds of the east, the winds of the west, the winds of the north, or the winds of the south. This determination embraces not only the protection of the homes of the people but of the territory in which the needed game may be found in abundance. The words in the closing lines of these four sections, "the calling of the animals, that they may not go astray," mean that by the protection of the tribal hunting grounds the animals required for food will not fall into the hands of strange or hostile tribes.

The remaining four sections give the imagery suggested to the minds of the ancient No^{n}′-ho^{n}-zhi^{n}-ga of hunting scenes as in the play of the rising vapor, the bubbling of the boiling water, the leaping of the water over the rim of the Sacred Vessel. Finally, there is the forward look to the time when the warriors shall have destroyed their enemies, and the hunter can go forth to secure food for his children without fear, even as on a day that is fair and serene.

The following is the Fire Wi′-gi-e of the Wa-ça′-be gens as recited by Wa-ṭse′-mo^{n}-i^{n}, a member of that gens.

FIRE RITUAL

(Osage version, p. 174)

1

1. It has been said, in this house,
2. These are the four winds.
3. Toward the winds of the rising sun,
4. They placed within the Sacred Fireplace a burning brand,
5. An act that is not void of a meaning.
6. They placed it there that by its influence the animals may return,
7. They placed it there for the calling of the animals,
8. That they may never go astray.

2

9. It has been said, in this house,
10. That they placed toward the winds of the south,
11. Within the sacred fireplace, a burning brand,
12. An act that is not void of a meaning.
13. They placed it there that by its influence the animals may return,
14. They placed it there for the calling of the animals,
15. That they may never go astray.

3

16. It has been said, in this house,
17. Toward the winds of the setting sun,
18. They placed within the sacred fireplace a burning brand,
19. An act that is not void of a meaning.
20. They placed it there that by its influence the animals may return,
21. They placed it there for the calling of the animals,
22. That they may never go astray.

4

23. It has been said, in this house,
24. Toward the winds of the north,
25. They placed within the sacred fireplace a burning brand,
26. An act that is not void of a meaning.
27. They placed it there that by its influence the animals may return,
28. They placed it there for the calling of the animals,
29. That they may never go astray.

5

30. It has been said, in this house,
31. They said to one another: Behold, the vapor arising from the Sacred Vessel,
32. To which, also, they attached a meaning.
33. Even at the break of day,
34. The animals go forth, as is their habit,
35. To wander over the earth, the vapor arising from their mouths and nostrils,
36. It is this movement of the animals that they see in the vapor arising from the Sacred Vessel.
37. It is that which will stir the people to a determination to overcome their enemies,
38. And put into them the courage to overcome their enemies.

6

39. It has been said, in this house,
40. They said to one another: Behold, the swirling of the boiling water within the Sacred Vessel,
41. To that, also, they attached a meaning.
42. Even at the break of day,
43. The animals go forth, as is their habit,
44. To roam over the earth in circles.
45. It is this movement of the animals that they see in the whirling of the boiling water within the Sacred Vessel,
46. It is that which will always move the people to a determination to overcome their enemies.

7

47. It has been said, in this house,
48. They said to one another: Behold, the bubbling of the boiling water within the Sacred Vessel,
49. To which, also, they said,
50. They attached a meaning.
51. Even at the break of day,
52. The animal, stricken by the hunter,
53. Rushes forth in flight, the blood bubbling from its wound.
54. It is this movement of the hunter and the animal they see in the bubbling of the boiling water within the Sacred Vessel.
55. It is that which will stir the people to a determination to overcome their enemies,
56. And put into them the courage to successfully overcome their enemies.

8

57. It has been said, in this house,
58. They said to one another: Behold, the particles leaping upward from the boiling water within the Sacred Vessel,
59. To which, also, they attached a meaning.
60. Even at the break of day,
61. The animals go forth, as is their habit,
62. Leaping upon each other in play as they wander over the earth.
63. It is this movement of the animals they see in the particles leaping upward from the boiling water, within the Sacred Vessel.
64. It is that which will stir the people to a determination to overcome their enemies,
65. And put into them the courage to successfully overcome their enemies.

9

66. It has been said, in this house,
67. They said to one another: Behold, the boiling water leaping over the rim of the Sacred Vessel,
68. To which, also, they attached a meaning.
69. The animal, stricken by the hunter,
70. Even at the break of day,
71. Rushes forth in flight, treading upon its lifeblood as it flees.
72. It is this movement of the hunter and the animal they see in the leaping of the boiling water over the rim of the Sacred Vessel.
73. It is that which will stir the people to a determination to overcome their enemies,
74. And put into them the courage to successfully overcome their enemies.

10

75. It has been said, in this house,
76. They said to one another: Let us consider the value of the animals,
77. Also the days that are fair and peaceful,
78. And let those that chance to escape,
79. Live to enjoy life and the days that are fair and peaceful.

The Fire Wi′-gi-e is spoken of as belonging to all the gentes of the two great tribal divisions and as being one. The truth of this assertion is evidenced by the fact that in certain rites all the different gentes make use of a version of the Fire Wi′-gi-e; that the complex symbols of the Firebrand persists in all known forms of the wi′-gi-e and that the fundamental ideas expressed and the duties demanded of the warrior are always the same. Existing versions of the Fire Wi′-gi-e, three of which are given above, all bear witness to this fundamental unity in ideas and teachings and suggest that the difference between the versions probably came about through generations of verbal transmissions made under varying circumstances.

In the Fire Wi′-gi-e recited by Wa-xthi′-zhi (p. 48) each of the four Firebrands is made to embody a deer, the first a young doe; the second, a young buck; the third, a full-grown doe; and the fourth, a matured dark-horned buck. The pairing of these animals according to sex and their arrangement with reference to age are expressive of the desire of the ancient No^{n}′-ho^{n}-zhi^{n}-ga that the deer shall continue to increase in order that they may continually supply the needs of the people. This "animal" has an important place in the ceremonial and secular life of the people. It is one of the animals that can be depended upon for food and, therefore, to be protected against strange or unfriendly tribes and from waste by the people themselves.

In the Fire Wi′-gi-e recited by Xu-tha′-wa-ṭo^{n}-i^{n} (p. 94) each of the four Firebrands is made to embody a man of the enemy against whom the lives of the people, their homes, and the animals depended upon for food must be protected.

In the Fire Wi′-gi-e recited by Wa-ṭse′-mo^{n}-i^{n} (p. 98) neither the deer nor the man is mentioned in connection with the four Firebrands.

The closing lines, however, of each of the four sections of the three versions of the Fire Wi′-gi-e are alike in metaphorical expression and meaning; they all refer to the aim of the No^{n}′-ho^{n}-zhi^{n}-ga to provide for the protection of the little "animal" that occupies a large place in the life of the people.

The actions of the animals pictured in the vapor arising from the sacred vessel, in the movements of the boiling water within the vessel, are substantially the same in all the three versions.

Both Xu-tha′-wa-ṭo^{n}-i^{n} and Wa-ṭse′-mo^{n}-i^{n} omit that part of the wi′-gi-e relating to the four mystic foods dropped into the sacred

vessel. These foods are to embody four persons of the enemy, namely: the youth in his adolescence; the maiden in her adolescence; the married man; and the woman who has given birth to her first child, thus covering the destruction of both the present and prospective life of the enemy.

In the evening, when the camp became silent, the two ceremonial heralds go around the village calling to the people: "Tomorrow the Mo$^{n\prime}$-sha-ḳo^{n} Wa-ḳo^{n}-da-gi (the Mysterious Burden Straps) will be made." These straps are to be made for the Do-do$^{n\prime}$-ho^{n}-gas to use in tying the captives, should any be taken. The name Mo$^{n\prime}$-sha-ḳo^{n} Wa-ḳo^{n}-da-gi refers to the finding of the first buffalo and the dedication of a certain part of its skin to ceremonial uses. Because of this dedication, that part of the skin was believed to become Wa-ḳo^{n}-da-gi, that is, imbued with mystical powers. It was from this first consecrated part of the skin that the Mysterious Burden Straps were made. These burden straps have another name, "Mo$^{n\prime}$-sha-ḳo^{n} Zhu-dse" (Red Burden Straps), a name descriptive of the color put upon the straps. This name is not used by the heralds when making their announcement because it does not refer to the mythical story of the consecration.

On the following morning the No$^{n\prime}$-ho^{n}-zhi^{n}-ga assemble at a private dwelling to prepare to go to the ceremonial house. When all have taken their accustomed places a member of the Ṭsi′-zhu Wa-no^{n}, the gens to which belongs the duty of conducting the Burden-strap ceremonies, recites the following wi′-gi-e:

PAINTING RITUAL

(Osage version, p. 176)

1. Verily, at that time and place,
2. They said to one another: What shall the little ones use for the painting of their bodies?
3. Verily, at that time and place, they said,
4. They brought forth four stones,
5. Which they arranged in a pile, leaning one against the other.
6. Verily, at that time and place,
7. They gathered together the small dead branches of the trees that stood all around,
8. Making a din of crackling sounds as they moved about.
9. Verily, at that time and place,
10. They placed beneath the pile of stones and in the spaces between them the dry branches.
11. Verily, at that time and place,
12. They set fire to the dead branches placed within and about the pile of stones,
13. And the flames leaped into the air with vibrating motions,

14. Making the walls of the heavens
15. To redden with a crimson glow.
16. Verily, at that time and place,
17. They said to one another: Let the reflection of this fire on yonder skies be for the painting of the bodies of the little ones.
18. Verily, at that time and place,
19. The bodies of the people of the Ṭsi´-zhu Seven Fireplaces
20. Became stricken with the red of the fire, leaving no spot untouched.

21. Verily, at that time and place,
22. They said to one another: What shall we make this fire to bring forth?
23. Verily, at that time and place,
24. The Red Shield, they said,
25. Let it bring forth.
26. If we make it to bring forth the Red Shield,
27. Then, when we go toward the setting of the sun,
28. And are met by our enemies with weapons innumerable,
29. Their weapons shall fail to penetrate the Red Shield.

30. If we make the fire,
31. To bring forth the Red Shield,
32. Then, when we go toward the setting of the sun,
33. And are met by the enemy, with weapons innumerable,
34. Their weapons shall glance away against the Red Shield.

35. If we make the fire,
36. To bring forth the Red Shield,
37. Then, when we go toward the setting of the sun,
38. And are met by the enemy, with weapons innumerable,
39. Their weapons shall glance away from either side of the Red Shield.

40. If we make the fire, they said,
41. To bring forth the Red Shield,
42. Then, when we go toward the setting sun,
43. And are met by the enemy, with weapons innumerable,
44. Their weapons shall become harmless to us.

45. Verily, at that time and place,
46. They said to one another: What other power shall we make the fire to bring forth?
47. Verily, at that time and place,
48. The god of day (the sun),
49. Let it bring forth,
50. If we make the fire,
51. To bring forth the god of day to our aid,
52. We shall always be feared by the other gods.

53. If we make the fire,
54. To bring forth the god of day, to our aid,
55. None of the other gods, they said,
56. Can stare us in the face with insolence.

At the close of the recitation of the Ki′-no^{n} Wi′-gi-e the No^{n}′-ho^{n}-zhi^{n}-ga begin to paint themselves. The members of the Tsi′-zhu Wa-no^{n} gens paint the entire face and body red. This manner of painting at the ceremony of the Wa-sha′-be A-thi^{n} belongs exclusively to the members of the Tsi′-zhu Wa-no^{n} gens. It is commemorative of the event given in the wi′-gi-e and bears particularly to

> The bodies of the people of the Tsi-zhu Seven Fireplaces
> Became stricken with red of the Fire, leaving no spot untouched.

The members of the other gentes paint only their faces red. Before the advent of traders red color was used for symbolic painting; since this contact vermilion has been used.

Each member of the order wore upon the crown of his head a white downy feather taken from the under part of the tail or wings of the eagle. This feather symbolizes the sun, and is worn as a badge of membership in the order.

The No^{n}′-ho^{n}-zhi^{n}-ga, having thus adorned themselves with the color of the sacred fire and the symbol of the sun, march solemnly to the ceremonial house. The members of the Tsi′-zhu Wa-no^{n}, the gens whose duty it is to preside at the ceremony, enter first and take their places at the east end of the lodge, facing west. The members of the other gentes follow and take their accustomed places, according to gentes, along the sides of the lodge. When all have become settled the leader of the presiding gens recites the following wi′-gi-e that relates to the descent of the people from the sky to the earth; their search for and the finding of a tree suitable for the making of a war club for ceremonial use; their search for and the finding of the buffalo and their killing it by supernatural means and the dedication of certain parts of it to ceremonial use:

THE GREAT RITUAL

(Osage version, p. 178)

1

1. Verily, at that time and place,
2. The people of the Tsi′-zhu Seven Fireplaces spake to one another, saying:
3. O, younger brothers,
4. It is not possible for us to go below (to the earth),
5. Let search be made for a way by which we may descend.
6. Verily, at that time and place,
7. They spake to the leading Sho′-ka, saying:

8. O, younger brother,
9. Is it not possible for us to go below, they said to him,
10. Go thou and make search for a way by which we may descend.
11. Verily, at that time and place,
12. The bird without a stain (the dark eagle) that lay in its purity,
13. He brought to his elder brothers, to whom he spake, saying:
14. O, my elder brothers,
15. It is this bird that shall be the means by which we shall descend.
16. That is satisfying to us, the elder brothers replied.
17. Verily, at that time and place,
18. By means of the stainless bird that lay in its purity,
19. They descended toward the earth.
20. The bird made four wide circuits within the vault of the sky as it descended.
21. At the first circuit they did not take form as persons,
22. At the second circuit they did not take form as persons,
23. At the third circuit they still did not take form as persons,
24. At the fourth circuit then it was that they became persons.

2

25. Verily, at that time and place,
26. The people spake to one another, saying: O, younger brothers,
27. Let us descend to the earth.
28. Verily, at that time and place,
29. They moved forth,
30. And made four pauses as they moved onward.
31. Again they went forth,
32. And came to the top of seven trees,
33. Upon which they alighted.
34. They went forth again,
35. And water was beneath them.
36. They moved forth again,
37. And water was still beneath them.
38. They went forth for the third time,
39. And again water was beneath them.

3

40. Verily, at that time and place,
41. They went forth once more,
42. And came to a great white rock,
43. Where they paused and stood for a while.
44. They went forth again,
45. And came to a valley,
46. Within which stood the willow tree that never dies.
47. By the side of this tree they paused and stood.

4

48. Again they moved forth,
49. And came to the top of the sky,
50. Where they paused and stood for a while.
51. Verily, at that time and place,
52. They spake to one another, saying: O, younger brothers,
53. In this unorganized state,
54. It will be impossible for us to set forth in life as a body.
55. Let a way be sought by which we can confidently move onward as a body.
56. Then to the leading Sho'-ḳa they spake, saying:
57. O, younger brother,
58. In our unorganized state,
59. It will be impossible for us to set forth in life as a body.
60. Then the leading Sho'-ḳa
61. Went forth in eager haste,
62. And the red rock
63. He brought to his elder brothers, to whom he spake, saying:
64. O, my elder brothers,
65. Let this red rock be to the little ones as a foot by which they can go forth.
66. So shall it be, O, younger brother, they replied; the red rock shall be as a foot to the little ones.
67. When the little ones make the red rock to be their foot,
68. Their foot shall not be wounded by the thorns that may be in their life's pathway;
69. The little ones shall be free from all causes of death,
70. They shall be able to trample down the hurtful grasses.

5

71. Verily, at that time and place,
72. The leading Sho'-ḳa
73. Went forth in eager haste,
74. And the black rock
75. He brought to his elder brothers, to whom he spake, saying:
76. O, my elder brothers,
77. Let this black rock be to the little ones as their foot.
78. So shall it be, O, younger brother, they replied;
79. When the little ones make the black rock to be their foot,
80. They shall be free from all causes of death.
81. Their foot shall not be wounded by the thorns that may be in their life's pathway,
82. They shall be able to trample down the hurtful grasses.

6

83. Verily, at that time and place,
84. The leading Sho′-ka
85. Went forth in eager haste,
86. And the white rock
87. He brought to his elder brothers, to whom he spake, saying:
88. O, my elder brothers,
89. Let this white rock be to the little ones as their foot.
90. So shall it be, O, younger brother, they replied.
91. When the little ones make the white rock to be their foot,
92. Their foot shall not be wounded by the thorns that may be in their life's pathway.
93. They shall be free from all causes of death,
94. They shall be able to trample down the hurtful grasses.

7

95. Verily, at that time and place,
96. The people spake to one another, saying: O, younger brothers,
97. The mysterious wa-xo′-be
98. Lacks a necessary implement.
99. Then to the leading Sho′-ka they spake, saying:
100. Go thou and make search for the implement.
101. With eager haste the Sho′-ka went forth,
102. And the red flint
103. He hastily brought to his elder brothers, to whom he spake, saying:
104. O, my elder brothers,
105. Let the little ones make from this a knife for their use.
106. It is not fit for a knife for the little ones, O, younger brother,
107. It is wholly unfit for use as a knife, O, younger brother,
108. Go forth again and make search for the implement.

8

109. The leading Sho′-ka
110. Went forth in eager haste,
111. And the blue flint
112. He hastily brought to his elder brothers, to whom he spake, saying:
113. O, my elder brothers,
114. Let the little ones make from this a knife for their use.
115. It is not fit for a knife for the little ones, O, younger brother,
116. It is wholly unfit for use as a knife, they said to him,
117. Go forth again and make search.

9

118. Verily, at that time and place,
119. The Sho′-ka went forth in eager haste,
120. And the black flint
121. He hastily brought to his elder brothers, to whom he spake, saying:
122. O, elder brothers, he said to them,
123. Let the little ones make from this a knife for their use.
124. It is not fit for a knife for the little ones, O, younger brother,
125. It is wholly unfit for use as a knife, they said to him,
126. Go thou again and make search.

10

127. Verily, at that time and place,
128. The Sho′-ka went forth in eager haste,
129. And a round-handled knife
130. He brought in haste to his elder brothers, to whom he spake, saying:
131. O, my elder brothers,
132. Let this be the knife for the little ones.
133. That is satisfying to us, they replied;
134. That has been the object of your search, O, younger brother,
135. This shall be the knife for the little ones to use in all time.
136. When the little ones make of this their knife,
137. They shall have a knife that will always remain sharp,
138. A knife that will never fail to cut.

11

139. Verily, at that time and place,
140. They spake to the leading Sho′-ka, saying:
141. O, younger brother,
142. The mysterious wa-xo′-be
143. Is without another necessary article.
144. Go thou and make search for it.
145. The Sho′-ka went forth in eager haste,
146. And the young hickory tree
147. He brought in haste to his elder brothers, to whom he spake, saying:
148. O, my elder brothers, he said to them,
149. Let the little ones make of this a weapon for striking.
150. It is not fit for the little ones to use as a weapon, O, younger brother,
151. Go forth again and make search.

12

152. Verily, at that time and place,
153. The Sho′-ka went forth in eager haste,
154. And the full-grown hickory tree
155. He brought in haste to his elder brothers, to whom he spake, saying:
156. O, my elder brothers,
157. Let the little ones make of this a weapon with which to make their enemies to fall.
158. It is wholly unfit for a weapon, they replied,
159. It is not for the little ones to use as a weapon for striking,
160. Go forth again and make search.

13

161. Verily, at that time and place,
162. The Sho′-ka went forth in eager haste,
163. And the bitter hickory tree
164. He brought in haste to his elder brothers, to whom he spake, saying:
165. O, my elder brothers,
166. Let the little ones make of this a weapon with which to make their enemies to fall.
167. It is not fit for the little ones to use as a weapon to make their enemies to fall.
168. Go thou again and make search.

14

169. The Sho′-ka went forth in eager haste,
170. And the redwood tree (red oak)
171. He brought in haste to his elder brothers, to whom he spake, saying:
172. O, my elder brothers,
173. Let the little ones make of this a weapon with which to make their enemies to fall.
174. It is not fit for the little ones to use as a weapon to make their enemies to fall.
175. Go thou again and make search.

15

176. Verily, at that time and place,
177. The Sho′-ka went forth in eager haste,
178. And the redbud tree
179. He brought in haste to his elder brothers, to whom he spake, saying:

180. O, my elder brothers,
181. Let the little ones make of this a weapon with which to make their enemies to fall.
182. It is not fit for the little ones to use as a weapon,
183. It is wholly unfit for a weapon.
184. Go thou again and make search.

16

185. The Sho′-ḳa went forth in eager haste,
186. And the yellow willow tree
187. He brought in haste to his elder brothers, to whom he spake, saying:
188. O, my elder brothers,
189. Let the little ones make of this a weapon with which to make their enemies to fall.
190. It is not fit for the little ones to use as a weapon.
191. Go thou forth again and make search.

17

192. The Sho′-ḳa went forth in eager haste,
193. And the willow tree that never dies
194. He brought in haste to his elder brothers, to whom he spake, saying:
195. O, my elder brothers,
196. Let the little ones make of this a weapon with which to make their enemies to fall.
197. That has been the object of your search, O, younger brother, they said.
198. The little ones shall make of the tree a weapon with which to make their enemies to fall.

18

199. Verily, at that time and place,
200. Their round-handled knife
201. They brought forth,
202. And thrust with it the body of the never-dying willow tree,
203. Making a wound from which blood gushed forth.
204. Then, in eager haste, they shaved from the body of the tree its bark,
205. Taking first the sides toward the four winds,
206. Then they cut from the body of the tree a piece,
207. Which they carved into the shape they desired,
208. Then a club resembling the back of a fish,
209. They produced in due time.
210. From end to end they painted the club red,
211. Which work they also finished in due time.

19

212. Verily, at that time and place,
213. The club resembling the back of a fish,
214. They turned from side to side for view in all its parts,
215. They repeatedly pressed between the palms of their hands,
216. At which the weapon uttered thrilling cries.
217. Then in tones of awe they spake, saying: It is a fear-inspiring weapon,
218. Verily, it is a mysterious weapon.

20

219. Verily, at that time and place,
220. They spake to one another, saying: O, younger brothers,
221. The mysterious wa-xo'-be of ours
222. Is without the necessary articles for its completion.
223. Let search be made for these articles.
224. Verily, at that time and place,
225. The leading Sho'-ka
226. Went forth in eager haste,
227. Then, in the evening of the day,
228. The elder brothers suddenly exclaimed: Behold, our younger brother is returning,
229. Let us go and speak to him, they said to one another.
230. O, my younger brother,
231. What has befallen you,
232. It has never been your wont to show such weariness.
233. Verily, at that time and place,
234. The Sho'-ka replied, saying: O, my elder brothers,
235. I went forth in accordance with your wish and came to a valley,
236. And, verily, nothing came to my notice, he said to them.
237. Then the elder brothers said to him: Go forth again and make search.

21

238. Verily, at that time and place,
239. The Sho'-ka went forth again in eager haste,
240. Then, in the evening of the day,
241. The elder brothers suddenly exclaimed: Behold, our younger brother is returning,
242. Let us go and speak to him.
243. O, my younger brother,
244. What has befallen you; it has never been your wont to show such weariness.
245. The Sho'-ka then replied: O, my elder brothers,
246. I went forth as you desired, passed one valley and came to another,
247. And, verily, nothing came to my notice.

22

248. Verily, at that time and place,
249. The elder brothers spake to the Sho′-ḳa, saying: O, younger brother,
250. Go forth again and make search.
251. The Sho′-ḳa went forth again in eager haste,
252. As day began to dawn.
253. Far in the distance they saw his figure swinging from side to side, as he sped onward.
254. Then, in the evening of the same day,
255. The elder brothers suddenly exclaimed: Behold, our younger brother is returning,
256. His movements betoken his happy mood.
257. Verily, at that time and place,
258. The elder brothers spake to the Sho′-ḳa, saying: O, younger brother,
259. What has befallen you; it has never been your wont to show such weariness.
260. The Sho′-ḳa replied, saying: O, my elder brothers,
261. I went forth as you desired, passed two valleys and came to a third,
262. And there I saw upon the ground the signs of a man.
263. What were those signs, the elder brothers asked.
264. The Sho′-ḳa then replied: O, my elder brothers,
265. They were his footprints and the grasses he had crushed beneath his feet.
266. Verily, the prints upon the ground showed the feet of this man to be cloven.
267. Then spake the elder brothers to the Sho′-ḳa, saying: That is for whom you have been searching, O, younger brother,
268. Go forth again and make search.

23

269. As the day began to dawn,
270. The Sho′-ḳa went forth in eager haste,
271. Then, in the evening of the same day,
272. The elder brothers suddenly exlaimed: Behold, our younger brother is returning,
273. His movements betoken his happy moods,
274. Let us go and speak to him, they said to one another.
275. O, younger brother,
276. What has befallen you,
277. It has never been your wont to show such weariness.
278. The Sho′-ḳa then replied: O, my elder brothers,
279. I went forth as you desired, passed three valleys and came to a fourth,
280. And there beheld the man whose signs I saw upon the ground.

24

281. Verily, at that time and place,
282. The elder brothers spake, saying: O, younger brothers,
283. Hasten and make ready,
284. We are the Ṭsi'-zhu of the Seven Fireplaces,
285. A people among whom there are none that are craven;
286. Whatever animal this may be,
287. It shall go to the spirit land,
288. Whatever man he may be,
289. He shall go to the spirit land,
290. Even though he be a man who walketh upright,
291. He shall go to the spirit land.

25

292. Verily, at that time and place,
293. They spake to one another, saying: O, younger brothers,
294. Hasten and make ready.
295. Verily, at that time and place,
296. They marched forth,
297. In a single line, making a single path.
298. Four times they paused on their way.
299. As they paused for the third time,
300. They arranged themselves in a line and stood abreast.
301. Then the Sho'-ḳa spake, saying: O, my elder brothers,
302. The man whom I beheld at the fourth valley of my journey is still there.
303. What is he like in form, the elder brothers asked.
304. The Sho'-ḳa spake in quick response: He hath weapons,
305. That mark him as a person that can surely kill,
306. He has small horns on his head,
307. Verily, his looks betoken an angry and dangerous disposition.

26

308. Verily, at that time and place,
309. The elder brothers then spake, saying: O, younger brothers,
310. Hasten and make ready, they said to them,
311. That animal shall go to the spirit land.
312. Verily, at that time and place,
313. The club resembling the back of a fish,
314. They hastily brought forth,
315. They repeatedly pressed it between the palms of their hands,
316. At which the weapon uttered thrilling cries.

27

317. Verily, at that time and place,
318. They spake to one another, saying: O, younger brothers,
319. Hasten and make ready, they said to one another,
320. Then the club resembling the back of a fish,
321. They swung into the air as though in the act of striking,
322. And our grandfather (the buffalo) fell stunned to the ground but rose again.
323. Then, a second time,
324. The club that resembled the back of a fish,
325. They swung in the air as though in the act of striking,
326. And our grandfather fell forward as though in mortal hurt.
327. Then, a third time,
328. The club that resembled the back of a fish,
329. They swung in the air as though in the act of striking,
330. And our grandfather dropped upon the knees of his forelegs as though in mortal hurt.
331. Then, a fourth time,
332. The club that resembled a fish,
333. They swung in the air as though in the act of striking,
334. Then, with his head rearward,
335. With blood gushing from his mouth, our grandfather fell and lay dead.

28

336. Verily, at that time and place,
337. They spake to one another, saying: O, younger brothers,
338. Hasten and make ready.
339. The younger brothers then placed their hands upon the animal,
340. And the left hind leg
341. They started to carve with their sacred knife,
342. And fat protruded from the incision made with the sacred knife.
343. The younger brothers tasted of the fat, then spake to the elder brothers, saying:
344. O, elder brothers, they said,
345. Verily, it is satisfying to the taste and appetite,
346. Then all the brothers said to one another: This shall be food for the little ones.
347. When the little ones make of this their food,
348. They shall dip it into boiling water to prepare it to eat,
349. It shall strengthen their arms and make them grow in length.

29

350. Verily, at that time and place,
351. The skin of the left leg
352. They began to cut with the sacred knife,
353. Then the younger brothers spake, saying: O, elder brothers,
354. Verily, the skin makes a strong strap,
355. We shall dedicate it to sacred uses.
356. Out of the skin of the left side,
357. Seven strips shall be taken and each shall be painted red on both sides.
358. Among the people of the Ṭsi'-zhu Seven Fireplaces,
359. These shall be distributed, one for each fireplace.
360. Then other strips painted only on one side shall be made for all the other fireplaces.
361. When the little ones go against their enemies toward the setting of the sun,
362. They shall use these straps for overcoming their enemies.
363. Verily, at that time and place,
364. They said to one another: Behold the bladder of the buffalo,
365. It shall be dedicated to sacred uses, they said.

366. Behold, the heart sack,
367. It shall be dedicated to sacred uses.

368. The tail, also, they said,
369. Shall be dedicated to sacred uses.

370. The hair of the head, also,
371. Shall be dedicated to sacred uses, they said.

372. Behold, the left horn of the buffalo,
373. That also shall be dedicated to sacred uses.

374. Behold, the beard of the buffalo,
375. That also shall be dedicated to sacred uses.[8]

This wi'-gi-e belongs to the Ṭsi'-zhu Wa-no^{n} version of the Ni'-ki-e degree of the tribal rites. It is called Wi'-gi-e Ṭo^{n}-ga, Great Wi'-gi-e. The ritual of this degree relates to the genesis of the people, to their life as an organized body, and to their sacred life symbols. Therefore when reciting it at the Ni'-ki-e ceremonies the No^{n}'-ho^{n}-zhi^{n}-ga must give it in full and without any modifications. But when the wi'-gi-e is recited at the Burden Strap ceremony of the Wa-sha'-be A-thi^{n} rite, which deals with war directly, some slight modifications are used in order to have it conform strictly to the purposes of the rite. For instance, the personal gentile names specifically mentioned in the

[8] Certain omissions have been made in the free translation, owing to frequent repetitions.

original wi′-gi-e, and regarded as sacred, because they have reference to certain life symbols, are omitted when the wi′-gi-e is recited at the Wa-sha′-be A-thi^{n} ceremony, for the reason that the Ni′-ki-e degree dwells upon the prolongation of the tribal life, while the Wa-sha′-be A-thi^{n} rite is confined to war, a movement which is always hazardous to life and uncertain in its consequences.

That part of the Wi′-gi-e Ṭo^{n}-ga (sec. 29) which relates specially to the Mo$^{n'}$-sha-ḳo^{n} Wa-ḳo^{n}-da-gi, Mysterious Burden Strap, or Mo$^{n'}$-sha-ḳo^{n} Zhu-dse, red Burden Strap, and which forms the theme of the Burden Strap ceremony, could be separated and used by itself but the No$^{n'}$-ho^{n}-zhi^{n}-ga of the Ṭsi′-zhu Wa-no^{n} gens made it a rule that the wi′-gi-e must be recited in full when used in the Wa-sha′-be A-thi^{n}, but with the modifications mentioned above.

At the close of the recital of the wi′-gi-e the left half of a buffalo hide is placed before the leader of the Ṭsi′-zhu Wa-no^{n} gens, who, in accordance with lines 357 to 359 of the wi′-gi-e, proceeds to cut from the hind leg seven narrow straps, one for each of the "Seven Fireplaces" of the Ṭsi′-zhu division. Each of these straps is painted red. After making the seven red straps others are cut from the hide for distribution among the Do-do$^{n'}$-ho^{n}-gas of the warriors of the other gentes. These straps are painted red only on one side in accordance with line 360 of the wi′-gi-e. Each strap is carefully folded and placed in a buffalo bladder or heart-sac pouch to which is fastened a strap for convenience of carrying. The Do-do$^{n'}$-ho^{n}-ga to whom a strap is given carries it on his back, the carrying strap going around his neck. The buffalo bladder and heart sacs are dedicated to sacred uses. (See lines 363 to 367 of this wi′-gi-e.) In many of the wa-xo′-bes are to be found two or three empty pouches of buffalo bladder or heart sac.

When the desired number of straps have been made the man conducting the ceremony begins to make the Ṭse-ha′-wa-gthe Zhu-dse, Red Shields, out of the remaining part of the hide, using as a measure for the size his thumb and index fingers held in such manner as to form a ring. These diminutive shields are painted red, the color of the reflection of the sacred fire against the darkened heavens, referred to in lines 1 to 20 of the Ḳi′-no^{n} Wi′-gi-e. They are supposed to be thus imbued with supernatural power drawn from the sky by the fire (see lines 21 to 44) and also from the sun (see lines 45 to 56). These powers will make not only the Do-do$^{n'}$-ho^{n}-ga, but also the warriors whom he leads to the attack, invulnerable to the arrows of the enemy. The Do-do$^{n'}$-ho^{n}-ga to whom one of these little red shields is given wears it upon his breast, suspended by a slender thong that passes around his neck.

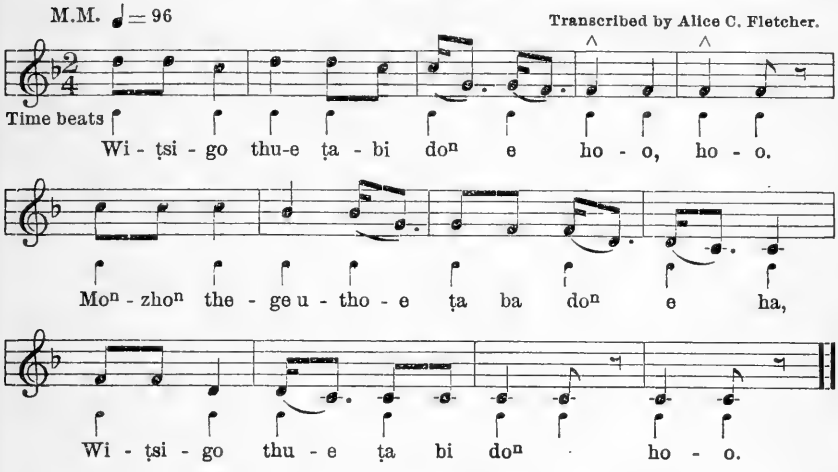
When the mysterious straps and the shield have been completed and distributed among the Do-do$^{n'}$-ho^{n}-gas, the man conducting the ceremony sings the following songs.

In song 1 the first and third lines in all four stanzas are the same, but the second line is changed in each stanza.

CEREMONIAL SONGS

SONG 1.

(Osage version, p. 189)



FREE TRANSLATION

1

To our grandfathers alone belong the right to speak,
To say through what lands we shall pass,
To our grandfathers alone belong the right to speak.

2

To say what paths we shall follow.

3

To say through what forests we shall pass.

4

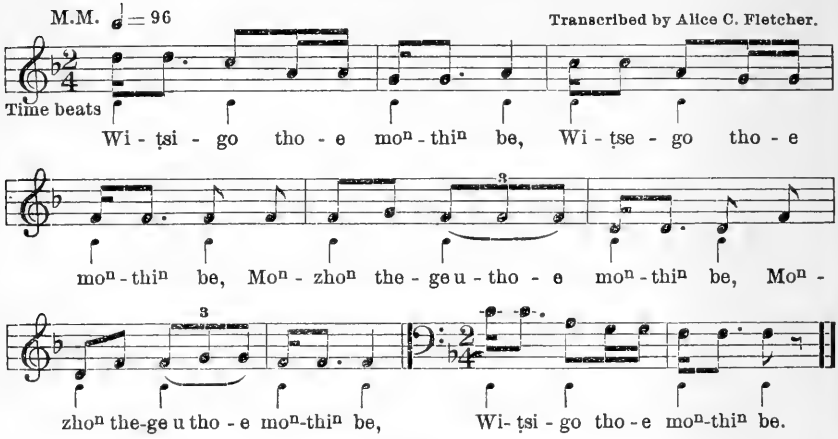
To say what valleys we shall follow.

The words "our grandfathers" in lines 1 and 3 of each stanza refer to the eight men chosen as commanders, four from the Tsi'-zhu division and four from the Ho$^{n'}$-ga division.

In song 2, the first, second, and fifth lines are alike in all the stanzas, the third and fourth are alike but changed in each stanza.

SONG 2

(Osage version, p. 189)



FREE TRANSLATION

1

Our grandfathers alone shall speak,
Our grandfathers alone shall speak,
To say through what lands we shall pass,
To say through what lands we shall pass,
Our grandfathers alone shall speak.

2

To say what paths we shall follow.

3

To say through what forests we shall pass.

4

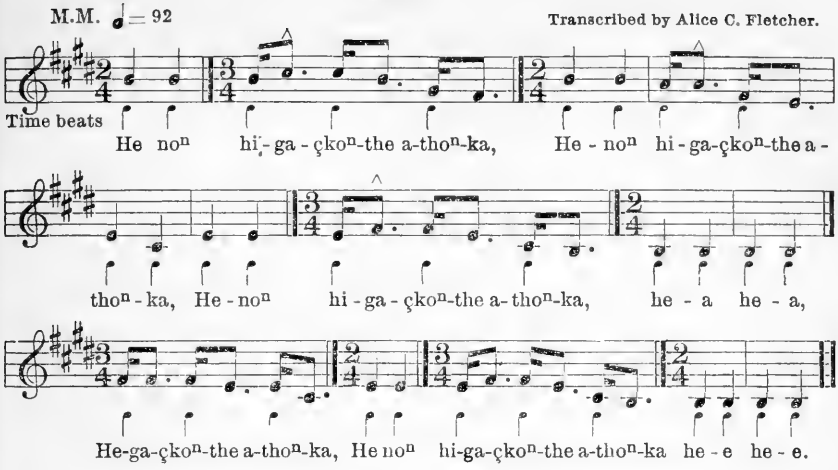
To say what valleys we shall follow.

The words of song 3 refer to the supernatural power with which the burden strap and the little shields are supposed to be imbued, and when sung in the Wa-sha′-be A-thi^{n} ceremony the song refers only to these two particular sacred articles. The music of this song is the same as that used in the Ni′-ki-e ceremony, but when used in it refers to all ceremonial articles belonging to the gens.

All the lines of this song being the same, the translation of one will be sufficient.

SONG 3

(Osage version, p. 189)

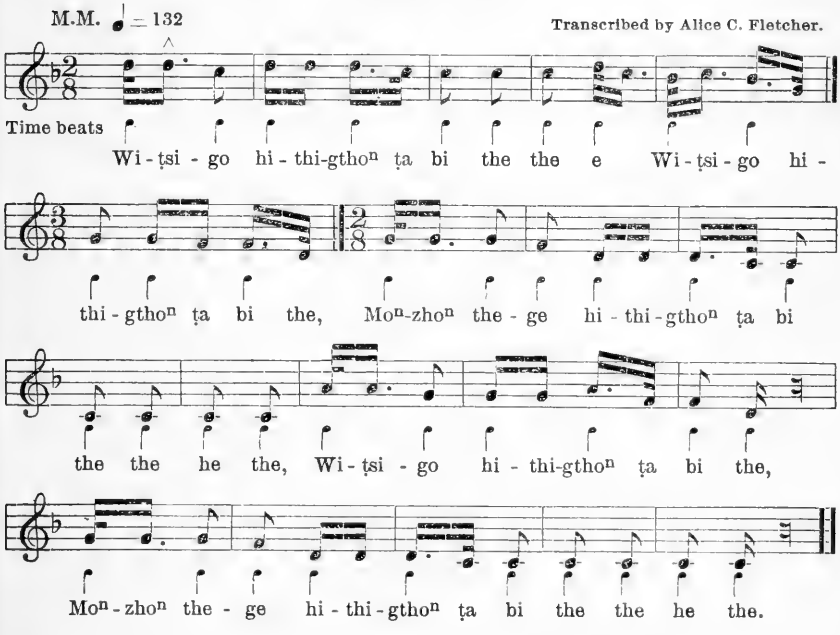


FREE TRANSLATION

Behold, they are about to test the supernatural power of these things.

The words of the fourth song, the first, second, and fourth lines are the same in all the stanzas. The third and fifth lines are alike but changed in each stanza.

SONG 4

(Osage version, p. 190)

FREE TRANSLATION

1

Our grandfathers shall control,
Our grandfathers shall control,
The lands through which we shall pass,
Our grandfathers shall control,
The lands through which we shall pass.

2

The forests through which we shall pass.

3

The valleys through which we shall pass.

When the ceremonies relating to the making of the burden straps and the red shields have been concluded the No$^{n\prime}$-ho^{n}-zhi^{n}-ga and the warriors move in a body toward the west. When they have gone about a mile they halt and take their ceremonial places. The warriors sit upon the ground in two groups, facing the west; those of the Ṭsi′-zhu division sit toward the south and those of the Ho$^{n\prime}$-ga sit toward the north. Around the two groups of warriors stand the No$^{n\prime}$-ho^{n}-zhi^{n}-ga, those of the Ṭsi′-zhu division on the south side and those of the Ho$^{n\prime}$-ga on the north.

When all have taken their places the leader of the Wa-zha′-zhe Wa-no^{n} gens goes to the middle of the space between the two groups of warriors and fills with tobacco the ceremonial pipe in the keeping of that gens. This done, he takes the pipe to the leader of the Ho$^{n\prime}$-ga U-ṭa-no^{n}-dsi gens and offers it to him, reciting as he does so a wi′-gi-e. At its close the representative of the Ho$^{n\prime}$-ga U-ṭa-no^{n}-dsi gens smokes the pipe, the Wa-zha′-zhe takes four whiffs and then returns to his place between the two groups of warriors. The Wa-zha′-zhe again fills the pipe and this time carries it to the leader of the Ṭsi′-zhu Wa-no^{n} gens, who declines to accept it but refers the Wa-zha′-zhe to the representative of the Mi-ḳ'i$^{n\prime}$ Wa-no^{n} gens, who smokes the pipe. After the Wa-zha′-zhe has taken four whiffs he returns to his place between the two groups of warriors. He fills the pipe again and takes it to the leader of the Ṭsi′-zhu gens, who now accepts the pipe and smokes it. The Wa-zha′-zhe after taking his four whiffs goes to his place in the line of the Wa-zha′-zhe No$^{n\prime}$-ho^{n}-zhi^{n}-ga. Xu-tha′-wa-ṭo^{n}-i^{n} declined to give the wi′-gi-e recited by the Wa-zha′-zhe Wa-no^{n} at the smoking ceremony because it belonged exclusively to that gens.

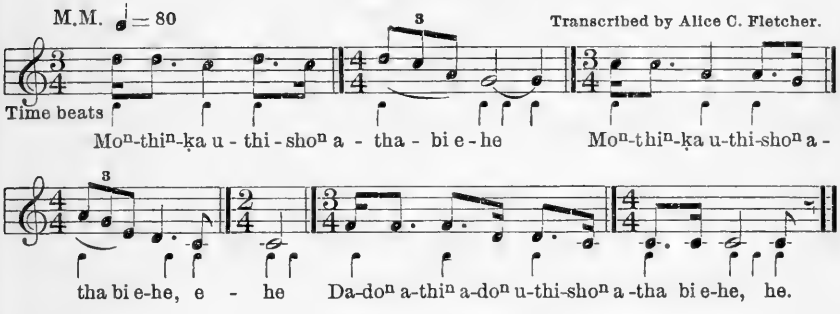
At the close of the ceremony of smoking the ceremonial pipe the No$^{n\prime}$-ho^{n}-zhi^{n}-ga slowly march around the two groups of sitting warriors, the Ṭsi′-zhu going around by the Ho$^{n\prime}$-ga side and the Ho$^{n\prime}$-ga by the Ṭsi′-zhu side. The following songs are sung by the No$^{n\prime}$-ho^{n}-zhi^{n}-ga as they move and as the leaders meet at the opposite side of the place from which they started the leader of the Ṭsi′-zhu Wa-no^{n}

recites a wi′-gi-e to the Ho^{n}′-ga and Wa-zha′-zhe subdivisions. These songs have the title of Hi^{n}′-no^{n}-xpe Ga-xe Wa-tho^{n}, Songs of Making a Nest, or Ṭsiu′-i-btha U-thi-sho^{n} Wa-tho^{n}, Songs of the March Around the Village. Xu-tha′-wa-ṭo^{n}-i^{n} said that this ceremony belongs to the Ho^{n}′-ga Wa-no^{n} gens.

In song 1 the first and second stanzas do not follow the same form; in the third and fourth stanzas only the second line is changed. Between the fourth and fifth stanzas a wi′-gi-e is introduced.

SONGS OF MARCHING AROUND THE VILLAGE

SONG 1

(Osage version, p. 190)

FREE TRANSLATION

1

Around the earth our warriors shall go,
Around the earth our warriors shall go,
Bearing the mystic emblems our warriors shall go.

2

Around the earth our warriors shall go,
Bearing the mystic club our warriors shall go,
Around the earth our warriors shall go.

3

Around the earth our warriors shall go,
Bearing the mystic pipe our warriors shall go,
Around the earth our warriors shall go.

4

Around the earth our warriors shall go,
Bearing the mystic deerskins our warriors shall go,
Around the earth our warriors shall go.

The first stanza of this song speaks collectively of all the consecrated articles used in the Wa-sha′-be A-thi^{n} ceremonies; the second, to the mystic club of the Ṭsi′-zhu Wa-no^{n} gens, the symbol of the weapons of the warriors; the third, to the ceremonial pipe which the people must offer to Wa-ḳo^{n}′-da when calling upon Him for aid; the fourth, to the deerskin attached to each of the wa-xthe′-xthe, or standards; the fifth, which is sung at the close of the wi′-gi-e, to the standards themselves.

WI'-GI-E

(Osage version, p. 190)

1. (The Ṭsi'-zhu speaks.) O, Ho^{n}'-ga and Wa-zha'-zhe,
2. Verily, I am a person who has made a god to be his body,
3. The god of day,
4. I have made to be my body,
5. By which I have made myself to be difficult to overcome by death.
6. O, Ho^{n}'-ga and Wa-zha'-zhe,
7. If you also make that god to be your body,
8. You shall be difficult to be overcome by death.

5

(Osage version, p. 191)

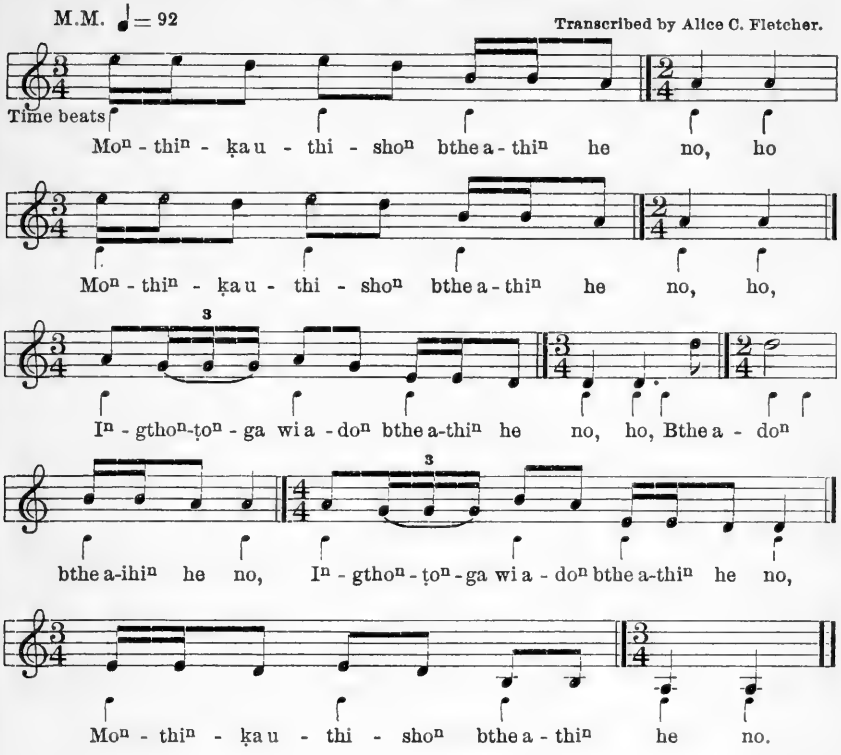
FREE TRANSLATION

Around the earth our warriors shall go,
Bearing the mystic standards they shall go,
Around the earth our warriors shall go.

The next song represents the two groups of warriors speaking as one man. This man speaks of his moving forward as about to travel around the earth as the great cat (the puma) in search of the enemy. The puma has a dual symbolism: 1, courage; 2, fire, with its destructive force.

This song has six stanzas. Between the first and second, the third and fourth, the fifth and sixth stanzas, a wi'-gi-e is recited. The second stanza, which refers to the mystic standards, is repeated as the fourth and sixth stanzas.

Song 1

(Osage version, p. 191)

FREE TRANSLATION

1

Behold, I go forth to move around the earth,
Behold, I go forth to move around the earth,
I go forth as the puma that is great in courage,
To move onward I go forth,
I go forth as the puma that is great in courage,
Behold, I go forth to move around the earth.

Wi′-gi-e

(Osage version, p. 191)

1. O, Ho^{n}′-ga and Wa-zha′-zhe,
2. Verily, I am a person who has made a god to be his body,
3. The god of night,
4. I have made to be my body,
5. Therefore I am difficult to be overcome by death.
6. O, Ho^{n}′-ga and Wa-zha′-zhe,
7. If you also make that god to be your body,
8. You also shall be free from all causes of death.

2

(Osage version, p. 191)

Behold, I go forth to move around the earth,
Behold, I go forth to move around the earth,
Bearing my mystic standards I go forth,
To move onward I go forth,
Bearing my mystic standards I go forth,
Behold, I go forth to move around the earth.

The standards that form the theme of this stanza are made of the skin of the swan, feathers of the eagle, and the skin of the deer, creatures symbolizing the destructive fires. (See secs. 3, 4, and 5 of the No^{n}-xthe I-ḳi^{n}-dse (Fight for Symbolic Charcoal) wi′-gi-e.

3

(Osage version, p. 191)

Behold, I go forth to move around the earth,
Behold, I go forth to move around the earth,
I go forth as the great black bear that is great in courage,
To move onward I go forth,
I go forth as the great black bear that is great in courage,
Behold, I go forth to move around the earth.

The black bear is also a symbol of courage and of the destructive fire.

WI′-GI-E

(Osage version, p. 192)

1. O, Ho^{n}′-ga and Wa-zha′-zhe,
2. There is a mysterious club
3. That I as a person have, verily, made to be my body,
4. A weapon that I carry as I go toward the setting of the sun,
5. Even as a half of the tribe,
6. With which to make my enemies to fall.
7. O, Ho^{n}′-ga and Wa-zha′-zhe,
8. If you also make that weapon to be your body,
9. You also can go toward the setting of the sun,
10. Even as a half of the tribe,
11. And with this weapon make your enemies to fall.

The fourth stanza of this song is a repetition of the second stanza and is not necessary to be given again.

4

(Osage version, p. 192)

Behold, I go forth to move around the earth,
Behold, I go forth to move around the earth,
Bearing my mystic knife I go forth,
To move onward I go forth,
Bearing my mystic knife I go forth,
Behold, I go forth to move around the earth.

The mystic knife, the theme of this stanza, is the one found by the Ṭsi′-zhu Wa-no^{n} gens and consecrated to ceremonial use. (See Wi′-gi-e Ṭo^{n}-ga (Great Wi′-gi-e), pp. 108–109, secs. 9 to 12.) This mystic knife was used in cutting the willow tree out of which the mystic club was made and fashioned. (See same wi′-gi-e, secs. 13 to 21, pp. 109–111.)

Wi′-gi-e

(Osage version, p. 192)

1. O, Ho^{n}′-ga and Wa-zha′-zhe they said,
2. There is a mysterious animal (the buffalo),
3. That I as a person have, verily, made to be my body.
4. An animal (the red shields and straps) that I take with me as I go toward the setting of the sun,
5. Even as one half of the tribe,
6. To make my enemies to fall,
7. O, Ho^{n}′-ga and Wa-zha′-zhe.
8. This mysterious animal
9. Shall be your body, also, for all time to come,
10. And when you go toward the setting of the sun,
11. You also shall be able, by its mystic power, to make your enemies to fall, O, Ho^{n}′-ga,
12. Even as a body composing one half of the tribe,
13. You shall be able to make your enemies to fall, O, Ho^{n}′-ga.

The sixth stanza of this song is a repetition of the second and fourth stanzas.

In the four wi′-gi-es that are recited in connection with the Hi^{n}′-no^{n}-xpe Ga-xe, or Ṭsiu-i-btha U-thi-sho^{n} Wa-tho^{n}, the offer is made by the Ṭsi′-zhu Wa-no^{n} gens to confer a share in the mystic power of their life symbols upon the Ho^{n}′-ga and Wa-zha′-zhe subdivisions of the Ho^{n}′-ga tribal division. These life symbols are: 1, The god of day that has power over all life; 2, the god of night that also has power over all life; 3, the mystic war club, the symbol of all the weapons of defense of the warriors of the tribe; 4, the red shields that are imbued with the mystic power of the sun (see Painting (Ḳi-no^{n}) Wi′-gi-e, p. 103, lines 21 to 56), and the seven red burden straps (Great (Ṭo^{n}-ga) Wi-gi-e, p. 104).

The Wa-no^{n}′-çe A-ba-çu Ceremony

At the close of the Hi^{n}′-no^{n}-xpe Ga-xe Ceremony, the Do-do^{n}′-ho^{n}-ga approaches his Chief Xthe′-ṭs'a-ge who sits at the head of his group of warriors and says to him in a low tone: "O, grandfather, what is your wish?" And the Xthe′-ṭs'a-ge replies: "O, Do-do^{n}′-ho^{n}-ga, you shall point out the directions of attack." The Do-do^{n}′-ho^{n}-ga then, rising to a standing position, addresses all present, saying: "My grandfather wishes me to point out the direction of attack."

He then goes to a place in the line of march, a few paces beyond the ring of standing No$^{n\prime}$-ho^{n}-zhi^{n}-ga, and without looking backward, calls to a Ṭse′-xe-ḳ'i^{n} (Kettle Carrier) to come and make for him the ho′-e-ga. A Ṭse′-xe-ḳ'i^{n} rises and going to the Do-do$^{n\prime}$-do^{n}-ga clears the grass from the ground in front of him, leaving a bare round spot, and then returns to his seat.

When the ho′-e-ga has been made, the Do-do$^{n\prime}$-ho^{n}-ga proceeds to recite the following wi′-gi-e relating to the elk, the animal that is symbolized by the ho′-e-ga; to the puma, the animal that symbolizes the fire that shall endure forever in the home; the four insects, the honey bee, the small black ant, the black wasp, and the large black ant that symbolize the unerring weapons to be used by the warriors in defending the sacred fireplace.

POINTING OUT THE ATTACK RITUAL

(Osage version, p. 193)

1. O, ye valiant men,
2. My father,
3. Following, no doubt, the words of my grandfathers,
4. He said: There is one (animal) whom they made to be their ho′-e-ga.
5. It was the O-po^{n} ṭo^{n}-ga, the Great Elk,
6. The center of whose forehead they made to be their ho′-e-ga,
7. The forehead of the elk my father said I was to make a ho′-e-ga of for you.
8. That if I make of the forehead of the elk a ho′-e-ga for you, O, ye valiant men,
9. I shall make for you a ho′-e-ga that will make you free from all causes of death.

10. O, ye valiant men,
11. He has said, that even before the break of day,
12. The enemy shall be drawn toward my ho′-e-ga,
13. As also in the evening of the day,
14. The enemy shall be drawn toward my ho′-e-ga.

15. O, ye valiant men,
16. There is also another (animal),
17. My father has said.
18. Following, no doubt, the words of my grandfathers,
19. That it is I^{n}-gtho$^{n\prime}$-ṭo^{n}-ga, the Great Cat, they made to be their fire.
20. That if I made of him a fire for you,
21. I shall build a fire for you that will never burn down.
22. And my father has said that even before the break of day,
23. My enemies shall be drawn toward this fire and be in my power.

24. O, ye valiant men,
25. There is a person they have made to be their weapon,
26. My father has said.
27. Following, no doubt, the words of my grandfathers,
28. It is the bee, he said,
29. He that makes his home in a hollow tree,
30. Of whom I shall make for you a weapon,
31. That you may have a weapon that will be effective and not glance harmlessly away.

32. O, ye valiant men,
33. There is another person, he said,
34. The small ant,
35. The black ant,
36. Of whom I shall make for you a weapon,
37. That you may have a weapon that will be effective and not glance harmlessly away.

38. O, ye valiant men,
39. There is still another person, he said,
40. It is the wasp,
41. The black wasp.
42. Our grandfather has a fear-inspiring weapon,
43. If I make of him a weapon for you,
44. He hath said that I shall make for you a weapon that will surely be effective and not glance harmlessly away.

45. O, ye valiant men,
46. There is yet another person,
47. It is the ant,
48. The large black ant.
49. Our grandfather has a fear-inspiring weapon,
50. If I make of him a weapon for you,
51. He hath said that, then, I shall make for you a weapon that will surely be effective and not glance harmlessly away.

52. O, ye valiant men,[9]
55. In this very direction,
56. Are the people that I seek,
57. How can it be possible for me to miss my aim,
58. I shall surely succeed in striking them, O, ye valiant men.

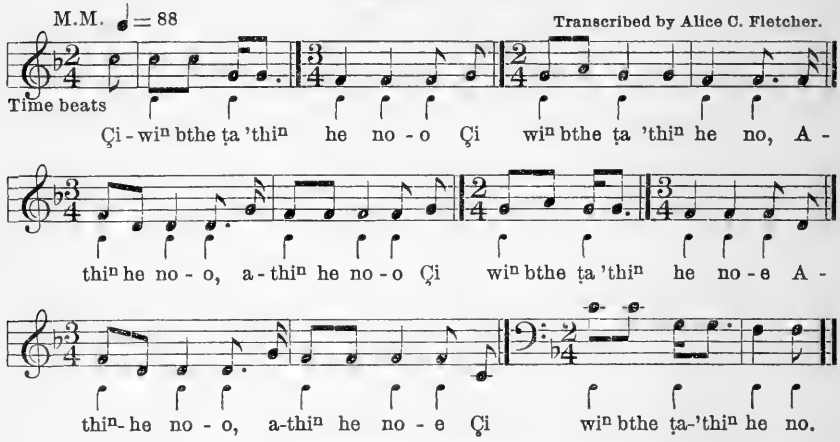
When the Do-do^{n}′-ho^{n}-ga had recited the wi′-gi-e, he divided the heap of grass in four bunches which he arranged in a line, a pace apart, and pointing toward the setting sun. This done, the Xo′-ka sings the following song.

[9] Lines 53 and 54 cannot be translated for the reasons explained by remarks in the corresponding lines of the wi′-gi-e written in Osage.

The words of the first, second, fourth, and sixth lines are alike. The third and fifth are the same but are changed in each stanza.

INITIATOR'S SONG

(Osage version, p. 194)



FREE TRANSLATION

1

Behold, I am about to go forth as one foot,
Behold, I am about to go forth as one foot,
I am about to go forth, I am about to go forth,
Behold, I am about to go forth as one foot,
I am about to go forth, I am about to go forth,
Behold, I am about to go forth as one foot.

2

Behold, I am about to go forth as one leg, etc.

3

Behold, I am about to go forth as one body, etc.

4

Behold, I am about to go forth as one arm, etc.

5

Behold, I am about to go forth as one head, etc.

The words of this song are figurative and represent the people of each of the two great tribal divisions as speaking of their part of the symbolic man representing the unity of the two divisions as one body. At the close of the song the warriors walk over the four bunches of grass, one after the other, those of the Ṭsi'-zhu division taking the lead. Each Ṭsi'-zhu warrior puts forth his left foot first as he begins his march over the four bunches of grass, and each warrior of the Hoⁿ'-ga division puts forth his right, thus representing the two great

bodies as going forth as one man and with a single purpose, that of preserving the tribal unity and life.

When the last man has taken his four ceremonial steps the warriors hastily mount their horses that had been brought for them by their relatives and friends. Before marching, the leaders of the two divisions agree upon meeting at a given point at sunset to rest together for the night. This arrangement being understood by all, the warriors of the two divisions march forth in scattered groups, those of the Ho$^{n'}$-ga to the north and those of the Ṭsi'-zhu to the south, all moving in the direction of the place of meeting. In this way game is secured for sustenance of the warriors and, incidentally, a hunter of the enemy tribe is caught and slain. The o-do$^{n'}$ won by the striking of an enemy thus caught is called "Mo^{n}-zho^{n} dsi Ga-xthi, A Strike in the Open Country."

On arriving at the designated camping place the names of the men who had secured game, such as buffalo, deer, antelope, or elk, are announced by a Crier in grateful acknowledgment. The first animal that was secured is placed on its breast before the Do-do$^{n'}$-ho^{n}-ga, who takes from the deerskin pouch he continually carries a pinch of the sacred tobacco which he sprinkles on the head and then recites the following words, addressing the animal: "To compensate you for the sacrifice of your life, I put upon you the fragrant tobacco that is sacred to Wa-zha'-zhe."

At the close of this ceremony the men of the two divisions busy themselves with the kindling of fires and the dressing of the game for cooking for the evening meal. A choice part of the animal consecrated is given to a Ṭse'-xe-ḳ'i^{n} who thrusts through it a skewer and carefully roasts the meat by a separate fire. When the meat is thoroughly roasted the Ṭse'-xe-ḳ'i^{n} places it before the Do-do$^{n'}$-ho^{n}-ga, thrusting the lower end of the skewer into the ground so that it stands upright and firm. The Do-do$^{n'}$-ho^{n}ga then calls all of the subordinate Do-do$^{n'}$-ho^{n}-gas together. These form two parallel lines running westward, having between them the roast on its skewer. Then begins the ceremony called

Ceremony of Feasting Together

The first stanza of a song is sung and then the Ṭsi'-zhu Do-do$^{n'}$-ho^{n}-ga standing at the east end of the line approaches the roast meat, cuts off a mouthful for himself and then returns to his place at the head of the line. The second stanza of the song is sung and the Ho$^{n'}$-ga Do-do$^{n'}$-ho^{n}-ga standing at the east end of the line approaches the roast meat, cuts from it a mouthful for himself, and returns to his place. This cutting of a morsel of the meat continues alternately between the two lines of Do-do$^{n'}$-ho^{n}-gas until each has tasted of the sacred meat. The Do-do$^{n'}$-ho^{n}-gas then go to their various groups of men and the Ṭse'-xe-ḳ'i^{n} place before each his share of the prepared food and he then apportions it among his warriors.

On the evening of the next day, when the men of the two divisions meet to camp for the night, the Do-do$^{n'}$-ho^{n}-ga addresses them, saying: "O, ye valiant men, you have now come to a country where the soul is pure, and the grasses and the winds are undisturbed by men or beasts. We will, therefore, here cleanse our sacred pipe with due solemnity as did our fathers at such times as this."

The Do-do$^{n'}$-ho^{n}-ga then goes a short distance away and calls to him a Ṭse'-xe-ḳ'i^{n} to whom he gives the sacred pipe. The man carefully cleanses the orifices of both bowl and stem and returns the pipe to the Do-do$^{n'}$-ho^{n}-ga around whom the warriors now gather, when he proceeds to recite the following wi'-gi-e.

PIPE RITUAL

(Osage version, p. 195)

1. O, ye valiant men,
2. My father,
3. Following the words of my grandfathers,
4. Has said that I shall make the hollow of this pipestem
5. To be the hollow of your own bodies.
6. If I make the hollow of this pipestem to be the hollow of your own bodies,
7. All causes of death shall be removed from the hollow of your bodies.

8. O, ye valiant men,
9. Behold the breast of the pipestem,
10. My father has said that I shall make the breast of this pipestem to be your breast.
11. If I make the breast of this pipestem to be your breast,
12. All causes of death shall be removed from your breasts.

13. O, ye valiant men,
14. Behold the hip of this pipe,
15. If I make the hip of this pipe to be your hip,
16. All causes of death shall be removed from your hips.

17. O, ye valiant men,
18. Behold the sides of this pipestem,
19. My father has said that I shall make the sides of this pipestem to be your sides.
20. If I make the sides of this pipestem to be your sides,
21. All causes of death shall be removed from your sides.

22. O, ye valiant men,
23. Behold the spine of this pipestem,
24. It is not without a meaning,
25. My father has said that I shall make the spine of this pipestem to be your spine.
26. If I make the spine of this pipestem to be your spine,
27. All causes of death shall be removed from your spines.

28. O, ye valiant men,
29. Behold the bowl of this pipe,
30. And the tip that joins the stem to the bowl,
31. It is the neck of the pipe which my father has said I shall make to be your neck.
32. If I make the neck of this pipe to be your neck,
33. All causes of death shall be removed from your necks.

34. O, ye valiant men,
35. Behold the joint of the bowl and the stem of the pipe.
36. If I make that to be the joint of your spine and head,
37. All causes of death shall be removed from the joints of your necks.

38. O, ye valiant men,
39. Behold the cavity of the bowl of the pipe,
40. My father has said that I shall make that to be the cavity of your mouths.
41. If I make that to be the cavity of your mouths,
42. All causes of death shall be removed from the cavity of your mouths.

The next day as the warriors break camp and resume their march, selected men are sent out to scour the land in search of the enemy. This search is continued day after day while the warriors are moving in the enemy's country. When the scouts are seen returning in haste the Do-do$^{n'}$-ho^{n}-ga runs to meet them to receive their report. The warriors also hasten forward and gather around the Do-do$^{n'}$-ho^{n}-ga, who says to them: "O, ye valiant men, our little grandfathers have been found. Make haste and prepare for the attack." The Do-do$^{n'}$-ho^{n}-ga at once puts the sacred hawk of his gens on his Chief Xthe'-ṭs'a-ge. The men blacken their faces with the mystic charcoal, then at a signal given by the Chief Xthe'-ṭs'a-ge all the party, except the Do-do$^{n'}$-ho^{n}-ga and the servants, rush forward to the attack.

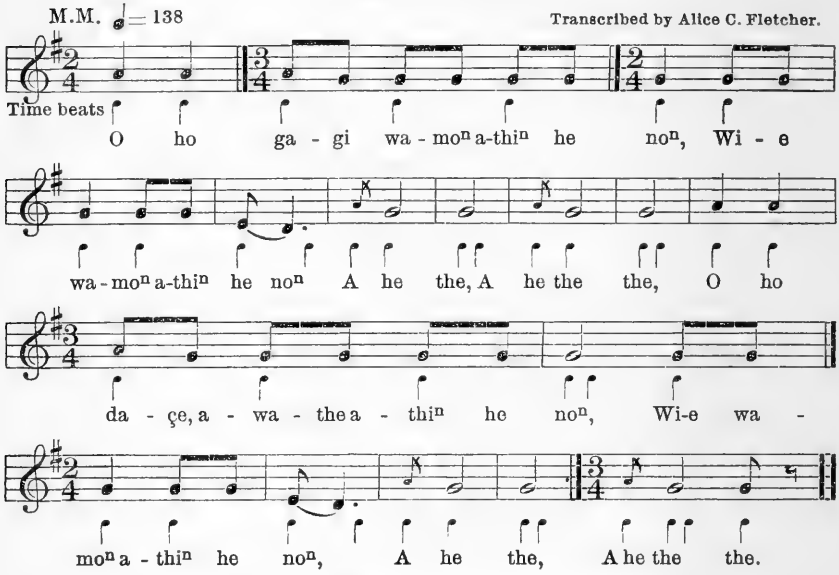
When the warriors have slain some of the enemy, have taken the scalps and severed the heads from their bodies, the Chief Xthe'-ṭs'a-ge thrusts into the body of one of the slain his mystic standard and leaves it standing there. Each of the Do-do$^{n'}$-ho^{n}-gas who had taken part in the attack now plants the forked stake he has been carrying to hang his wa-xo'-be upon, near one of the slain and hangs upon it the burden strap given him at the ceremony of making the straps. A Do-do$^{n'}$-ho^{n}-ga, however, may attach a bit of a scalp taken from one of the slain to his own mystic strap and carry it home with him encased in the buffalo bladder or heart sac in which the strap has been carried during the journey.

The prescribed acts relating to the standard and the mystic straps having been performed, the warriors hasten back to their Do-do$^{n'}$-

ho^{n}-ga to whom they present the scalps and whatever booty they may have captured in the attack. The Do-do$^{n'}$-ho^{n}-ga, as he receives the scalps and the booty, exclaims in a loud voice: "O, ye valiant men, this is what I have declared I would do to the enemy!" If he is not confused by the excitement and remembers his prescribed duty, he will now sing the following song:

SONG OF THE KILLING

(Osage version, p. 196)



FREE TRANSLATION

1

O ho, it is I who serves them thus,
I who brought these deeds to pass,
A he the, A he the the,
O ho, it is I who fell upon them unawares,
I who brought these deeds to pass,
A he the, A he the the.

2

O ho, it is I who lay them low, etc.

3

O ho, it is I who lay them reddened on the earth, etc.

4

O ho, it is I who lay them blackening on the earth, etc.

5

O ho, it is I who lay their bones to bleach on the earth, etc.

6

O ho, it is I who lay them yellowing on the earth, etc.

7

O ho, it is I who lay them darkening on the earth, etc.

8

O ho, it is I who snatch from them their remaining days, etc.

At the close of the song the Do-do$^{n'}$-ho^{n}-ga recites the following lines:

1. A′, ni-ḳa-wa-ça e,
2. A′, wi-ṭsi-go zhi^{n}-ga, ni-ḳa-wa-ça e,
3. A′, ho^{n}-ba u-ça-ḳi-ba u-hi-zhi pa-xe ṭa a-thi^{n} he a, ni-ḳa-wa-ça e.

FREE TRANSLATION

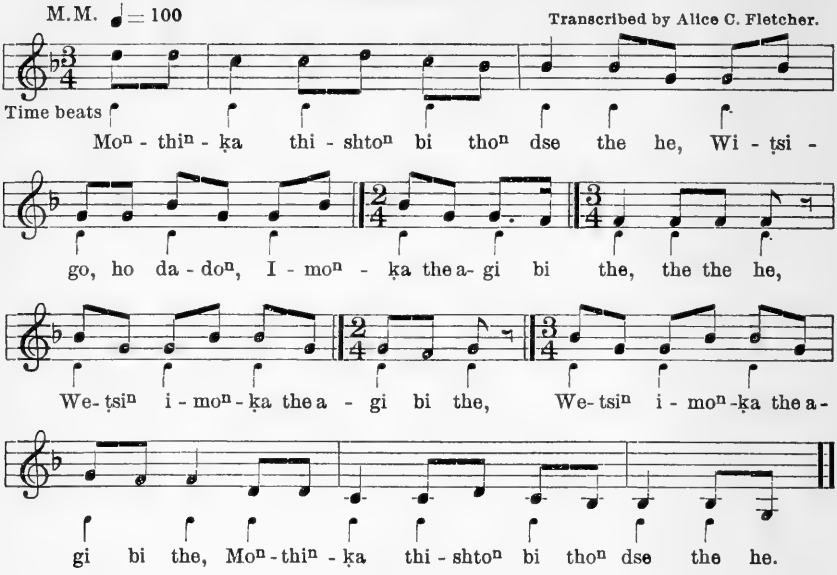
1. O, ye valiant men,
2. Our little grandfathers, O, ye valiant men,
3. I have cut off from the divisions of the future days.

The exultant utterances of the Do-do$^{n'}$-ho^{n}-ga as he receives the scalps and booty from his warriors; in the lines of the song that he sings; and in the three-lined wi′-gi-e that follows are not personal. They are a part of the ritual and uttered, as it were, by the symbolic man who represents the unity of the people of the two great tribal divisions to be as one person. The words are not intended as a boast but as a declaration that the will and the determination of the people to defend and to maintain their life as an organized body has now been put into execution.

When this little ceremony that was hurriedly performed comes to a close the Do-do$^{n'}$-ho^{n}-ga and his warriors hasten homeward, always guarding against a surprise from the enemies who might be in pursuit. As the warriors approach the village, the inhabitants, old and young, run in the wildest excitement to meet them. The Xo′-ḳa greets the Do-do$^{n'}$-ho^{n}-ga and sings and dances to the song called Wa-ṭse′ Wa-tho^{n} Ṭo^{n}-ga, The Great Song of Victory, as he accompanies him on the march toward the village.

GREAT SONG OF VICTORY

(Osage version, p. 197)



FREE TRANSLATION

1

We appealed to the Power within the earth,
And, lo, my grandfathers return in triumph,
They return in triumph with the mystic war club,
They return in triumph with the mystic war club,
We appealed to the Power within the earth.

2

They return in triumph with the mystic pipe, etc.

3

They return in triumph with the mystic deerskins, etc.

4

They return in triumph with the mystic buffalo hair, etc.

5

They return in triumph with the mystic standards, etc.

The term grandfathers, in the second line of each stanza, refers to the eight commanders, called Xthe′-ṭs'a-ge, chosen to lead the warriors, four for the Ṭsi′-zhu warriors, and four for the Ho$^{n'}$-ga.

As in the Hi$^{n'}$-no^{n}-xpe Ga-xe Wa-tho^{n}, Songs for Making a Nest, Xu-tha′-wa-ṭo^{n}-i^{n} places the stanza in which is mentioned the mystic club before that relating to the mystic pipe. The reason for this is, the mystic club is the most sacred of the various articles consecrated by the Ṭsi′-zhu Wa-no^{n} gens, of which he is a member, to ceremonial use. The various gentes of the Ho$^{n'}$-ga division invari-

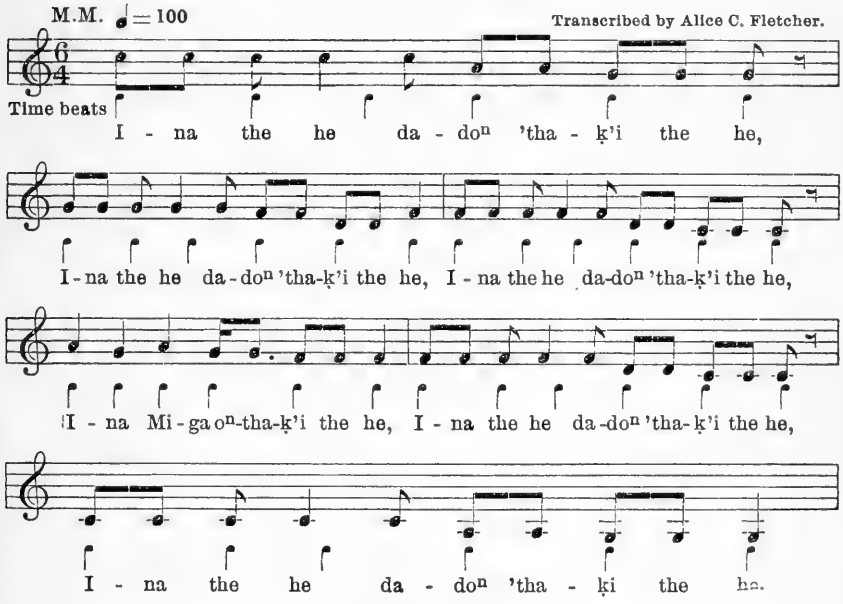
ably place the pipe first, as do the Tho′-xe gens who belong to the Ṭsi′-zhu division.

When the Xo′-ḳa has finished his song the Do-do^{n}′-ho^{n}-ga himself sings the following song in which he makes his acknowledgments to Wa-ḳo^{n}′-da, to whom he appealed for aid, for the success granted him. The first two stanzas refer to the persons slain by his warriors, and as to whether the slain are men or women. If the slain were both men and women the Do-do^{n}′-ho^{n}-ga may sing both stanzas, but if only a man or a woman is slain he must sing but one.

The warriors who have won o-do^{n}′ also sing the same song, mentioning in the fourth line the particular kind of o-do^{n}′ granted to him by the Mysterious Power.

VICTORY SONG

(Osage version, p. 197)



FREE TRANSLATION

1

Mother, the tokens of thy response to my cry,
Mother, the tokens of thy response to my cry,
Mother, the tokens of thy response to my cry,
Mother, thou hast given me the spirit of a woman,
Mother, the tokens of thy response to my cry,
Mother, the tokens of thy response to my cry.

2

Mother, thou hast given me the spirit of a man, etc.

3

Mother, thou hast favored me with success, etc.

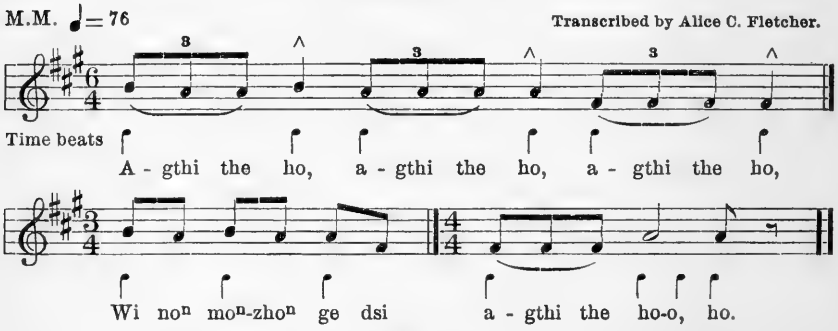
4

Mother, thou hast made effective my weapons, etc.

Wa-xthi′-zhi, in his description of the Wa-sha′-be A-thi^{n} ceremony omits the Do-do$^{n'}$-ho^{n}-ga's songs of thanks. He offered no reason for this omission but he gives the song in his description of the Wa-dɔ′-ka We-ko degree, the sixth of the seven degrees of the No$^{n'}$-ho^{n}-zhi^{n}-ga rites.

When nearing the borders of the village the Do-do$^{n'}$-ho^{n}-ga sings the following song, of which there are twelve stanzas. This song is expressive of the warrior's joy: 1. When, on his return from the war expedition, he arrives at the familiar scenes around the village; 2. When he sets foot upon the border of the village; 3. When he passes over the foot-worn soil of the interior of the village; 4. The feeling of reverence as he approaches the back part of the sacred house from which he set forth on his expedition; 5. When he marches around one end of the sacred house to approach it from the front; 6. As he approaches the door; 7. As he enters and pauses within the room; 8. As he comes to the kettle pole that bends over the fireplace; 9. As he pauses at the sacred fireplace; 10. As he arrives, in his ceremonial movements, at the opposite side of the fireplace, where he pauses; 11. As he stands directly beneath the smoke vent at the top of the house, when he thrusts through the vent the tops of the bunch of slender saplings to which are attached the scalps of the enemy and quickly withdraws them; 12. The feeling of joy as he realizes that his hazardous task is ended and he stands again in the light of day, in the certainty of life, in the midst of the joys of his home. The title of the song is:

SONG OF ENTERING THE VILLAGE

(Osage version, p. 198)

FREE TRANSLATION

1

I am home, I am home, I am home,
I have now come to the land that is home.

2

I have now come to the border of the village.

3

I have now come to the foot-worn soil of the village.

4

I have now come to the rear of the sacred house.

5

I have now come to the end of the sacred house.

6

I have now come to the door of the sacred house.

7

I have now come inside of the sacred house.

8

I have now come to the kettle pole of the sacred house.

9

I have now come to the fireplace of the sacred house.

10

I have now come to the middle of the sacred house.

11

I have now come to the smoke vent of the sacred house.

12

I have now come into the midst of the light of day.

A bit of the scalp of the slain enemy and the mystic standard brought home by the Do-do^{n}'-ho^{n}-ga are presented to the chief mourner, who plants them at the head of the grave of the person for whom the Wa-sha'-be A-thi^{n} rite was performed, one at the foot and the other at the head. This act concludes the ceremony as far as it concerns the Chief Mourner.

There is a disagreement in the statements made by Sho^{n}'-ge-mo^{n}-i^{n} and Wa-xthi'-zhi regarding the disposition of the two mystic standards at the successful conclusion of the war expedition. The former says that both of the ceremonial articles are left with the slain enemy while the latter states that only one is left and the other is brought home to be planted at the grave of the person mourned. It would seem from these conflicting statements that some confusion may have arisen when this ceremony was put to use as a mourning rite, for these conflicting statements suggest that in ancient days the ceremony was given purely as a war measure and that the two standards were left with the slain, there being no reason for bringing either of them home, but later when the Wa-sha'-be A-thi^{n} became a mourning ceremony one was left with the dead enemy and the other brought to be planted at the grave of the person for whom the ceremony was performed.

The practice of disposing of the two standards, when they had served their purpose, would indicate that no special importance was attached to them as far as they related to the person mourned, for it appears not to be an invariable rule to bring one of them home to be placed at the grave. The symbol that must, without fail, be placed at the head of the grave of the person mourned is a bit of the scalp of the enemy, attached to a slender pole as it represents the soul of the man sent forth to overtake that of the dead in order to accompany it on its journey to the realm of spirits.

In speaking of this custom of leaving the mystic standards with the slain enemy, old Sho^{n}′-ge-mo^{n}-i^{n} made the further statement that, sometimes, on the return of a successful war party, the Ṭse′-xe-ḳ'i^{n} No^{n}-ho^{n} (Chief Kettle Carriers) get together and have two standards made informally. Then they invite the women of the village to the Wa-xthe′-xthe Wa-tsi (Standard Dance). These officers plant the two imitation standards side by side in the center of a level spot in the village and they sit to one side of them with a drum and sing while their guests dance around the standards to the rhythm of the songs. At the intermissions of the dance a woman who feels inclined would go to the standards, snatch one of them up, throw it toward the "Setting Sun" and then make a present to the Ṭse′-xe-ḳ'i^{n} No^{n}-ho^{n}. Afterwards the standard would be put back in its place by one of the singers and the dance continued. At the close of this dance one of the Ṭse′-xe-ḳ'i^{n} No^{n}-ho^{n} would plant the two standards at the grave of the dead man in whose honor the Wa-sha′-be A-thi^{n} had been performed. This dance, which was given only on rare occasions, was not regarded as a necessary part of the rite.

Mourning for the Slain Enemy

Wa-tse′-mo^{n}-i^{n}, one of the few men of the tribe well versed in the No^{n}′-ho^{n}-zhi^{n}-ga rites, in speaking of the mourning ceremony of the Wa-sha′-be A-thi^{n}, said: "In ancient times the man chosen to act as ceremonial mourner for a deceased member of one of the two great tribal divisions endured great hardships throughout the entire ceremony, but the act which was regarded as the most difficult for the ceremonial mourner to perform was that called Mourning for the Slain Enemy."

When the chosen mourner had performed the final war ceremony, happy with the thought that he had brought home his men without disaster, he was solemnly told by the No^{n}′-ho^{n}-zhi^{n}-ga that as he had wept for his own dead, he must now weep for the persons he had slain, the men and women who, perhaps, at the moment of their destruction had contemplated no evil or acts of violence, but who were busy with their daily occupations.

The difficulty of complying with this requirement was not so much in the physical hardship it entailed on the ceremonial mourner as in

the mental effort he must make in order to bring himself into sympathetic touch with the slain strangers. When mourning for the deceased member of the tribe he had shed tears of heartfelt sorrow, having brought himself into close sympathy with the chief mourner by meditating upon the cause of his grief, upon the kindly deeds of the deceased that had won for him the affection of his people, and upon those tribal ties that unite all the people and make them as one; whereas between himself and the strangers whom he was credited with slaying there existed no personal intimacy, no common ties of sentiment that could stir his heart, there was nothing but the naked, common bond of human sympathy that could save him from making a mockery of this final ceremony; nevertheless, the man, without any show of reluctance, always went forth again to fast and to suffer the pangs of hunger and thirst for a period of seven days during the ceremony of Mourning for the Slain Enemy.

Sending Away the Spirit

(Wa-no$^{n\prime}$-xe The Ga-xe)

According to Wa-xthi′-zhi there are two ceremonies performed for a warrior who is lost by death during a war expedition. These two ceremonies bear in common the name Wa-no$^{n\prime}$-xe The Ga-xe, freely translated, The Sending Away of the Spirit. Each of these ceremonies is a drama in which is symbolically set forth the belief of the people relative to death. The first ceremony is performed by the warriors themselves not long after the death of the man; the second, which takes place after the return of the war party to the village, partakes of a tribal character; both, however, as their common name implies, are employed for the same purpose, the taking of a formal leave of the Spirit of the Slain Warrior.

The first ceremony takes place the fourth day after the death of the warrior. On the morning of that day the Do-do$^{n\prime}$-ho^{n}-ga assembles his men at early dawn and says to them: "This is the beginning of the fourth day since our companion fell and his spirit has continued to linger with us, but the time has now come when, for his own good as well as for ours, we must perform the ancient rite handed down by our fathers and formally dismiss him from our midst. For this purpose, let a Ṭse′-xe-ḳ'i^{n} go forth to find a tree that is perfect in form, pleasing to look upon, and which shall stand as a symbol of our Grandfather" (the god of day). A Ṭse′-xe-ḳ'i^{n} at once goes forth in the pale light of the early dawn to select the tree. When it is found he returns to the waiting men, goes to the Do-do$^{n\prime}$-ho^{n}-ga, takes him by the arm and leads him to the chosen tree, all the warriors following in solemn procession. Standing before the tree, on the east side, the Do-do$^{n\prime}$-ho^{n}-ga lifts his right hand as far as he can reach and with the knife shaves a strip of the bark down the trunk to its roots. This act he

repeats at the south, the west, and the north sides of the tree. Following this act of the Do-do^{n}′-ho^{n}-ga, each warrior takes his turn in cutting a strip of the bark from the trunk of the tree until it stands bare before them all. Then, standing in a massed group, the warriors lift their open hands toward the reddening dawn, and as the rays of the sun appear above the horizon they turn to the tree and stain its naked trunk with red paint. By this symbolic act of baring the inner body of the tree and painting it red, the warriors send forth the spirit of their companion to travel with the God of Day on its endless journey.

The second ceremony which takes place on the return of the warriors occurs on the outside of the village proper. When the war party arrives within sight and sound of their village they halt, sit down in a wide circle, and begin to wail for their dead companion. The people of the village hearing the wailing hasten to the warriors and gather about them on the outside of the circle. Meanwhile two No^{n}′-ho^{n}-zhi^{n}-ga, one belonging to the O′-po^{n} (Elk) gens and the other to the I′-ba-ṭse (Wind) gens who hold the office belonging to their gentes in the ceremony hurriedly paint themselves, put on their ceremonial attire, and proceed in a certain prescribed form to the place where the war party are sitting. During their formal approach they pause four times, as at the ceremonies of the war rites, and at each stop recite a wi′-gi-e, and thus finally make their way to the center of the space around which the warriors sit. The man of the O′-po^{n} (Elk) gens steps forward a little and in a loud voice calls, in appeal, to the Four Winds: first to the East wind, then to the South, to the West, and to the North winds. This dramatic appeal to the life-bearing winds by the man of the Elk gens is made in accordance with the myth of the genesis of the people. In response to this appeal the man from the I′-ba-ṭse (Wind) gens steps forward, holding in his hand a skin pouch. The Sho′-ka of the Elk gens now starts a fire in the center of the space. As the flames arise the No^{n}′-ho^{n}-zhi^{n}-ga from the I′-ba-ṭse gens takes from his pouch a pinch of fronds from the cedar, the tree of unfailing life, and going to the fire throws them in, first on the East side; he then passes around to the South of the fire and there drops a pinch; next he goes to the West and drops some of the fronds; and lastly to the North side, where he drops a pinch of the fronds. By this act of the representatives of the Four Winds, the spirit of the dead warrior is symbolically endowed with new life as he is believed to be borne away by the Winds to the Spirit Land. The I′-ba-ṭse No^{n}′-ho^{n}-zhi^{n}-ga now ignites at the fire a bundle of cedar fronds and carries the burning bunch to each warrior, who inhales the smoke and is thereby symbolically cleansed from the touch of death. After this ceremony the warriors strip themselves of their clothing and place them, together

with their weapons, shields, etc., in a pile. Their horses and saddles are also brought to the same place, and all are smoked with the cedar fronds by the I′-ba-ṭse No^{n}′-ho^{n}-zhi^{n}-ga, after which these offerings become the property of the two men who have officiated at the ceremony.[10] At the close of the purification rite the warriors put on new clothing which their relatives and friends have brought for them. Should, however, a warrior hold, for sentimental reasons, any article as of special value he can withdraw it, but he must substitute something else of equal value.

Ṭo^{n}-wo^{n}-i-hi′ Zhi^{n}-ga (now dead) said that representatives of the Tho′-xe, Ṭsi′-zhu Wa-shta-ge, and Ṗo^{n}-ḳa Wa-shta-ge gentes took part in the purification ceremony and shared in the distribution of the property discarded by the warriors. He also said that before the warriors are permitted to enter the village the No^{n}′-ho^{n}-zhi^{n}-ga of the I′-ba-ṭse gens form a procession and pass around the entire village, thus making a path over which the spirit of death will be unable to cross in order to enter the village. When the circle around the village has been completed by the I′-ba-ṭse, the warriors arise, enter their homes with their friends, and the people go on with their usual activities as though nothing strange had happened.

Since the early part of the last century the Osage people have been forced by circumstances to make many changes in their mode of life, changes that have affected their ancient form of government, their social customs, and even some of their ceremonial practices. Concerning the latter they have been obliged to adopt substitutes for many of the materials and objects originally used as symbols in their ceremonials to express their religious conceptions. But none of these changes, none of these substitutes, however incongruous, has cut so pathetic a figure as the change that had to be made in the essential feature of the Mourning Wa-sha′-be A-thi^{n} rite, namely, the securing of a spirit to accompany that of the person mourned on its journey to the realm of spirits.

This (Mourning Wa-sha′-be A-thi^{n}) rite as performed in May, 1873, may be regarded as the last to be given with its main feature unchanged. The preliminary ceremonies were performed as described in the preceding pages and the officers who were to lead the warriors were chosen according to prescribed rules. The men who filled the offices on that occasion were:

[10] In an article entitled "An Account of the War Customs of the Osage," published in the American Naturalist, February 4, 1884, pp. 123–127, J. Owen Dorsey very briefly mentions these two ceremonies without giving their title or explaining their significance. He states, in the paragraph relating to the second ceremony, that "The principal man of the Kansas gens" officiates in the ceremony. It is evident that Mr. Dorsey, from this statement, confuses the I′-ba-ṭse gens with the Omaha Kansas gens. The Osage gens representing the four winds is always spoken of as "I′-ba-ṭse Ṭa-dse′," sometimes as Ho^{n}′-ga O-tho-ha-ge (last in order of the Ho^{n}′-ga), or Ho^{n}′-ga Zhi^{n}-ga (Little Ho^{n}′-ga), but never as Kansas.

Do-do^{n}'-ho^{n}-ga (Leader)------	O-tha'-ga-bi.
Xthe'-ṭs'a-ge (Commanders)--	Tha'-bthi^{n}-wa-xthi, Wa-ho'-ṭo^{n}-the-wa-no^{n}-she, Wa-zha'-zhe wa-da-i^{n}-ga, Wa'-ṭse-ṭo^{n}-ga.
Ṭse'-xe-ḳ'i^{n} No^{n}-no^{n} (Kettle Carriers).	Xa-ge'-wa-the, Ḳa-wa-xo-dse a-gthi^{n} Ço^{n}-dse u'-mo^{n}-i^{n} Wa-zha'-zhe-wa-ço^{n}-dse.

From the number of officers it would appear that this war party belonged to the class called Ṭsi'-ga-xa Do-do^{n}. The preliminary ceremonies having been duly performed, the war party set out "toward the setting sun." The warriors traveled westward toward that part of the country now known as Oklahoma which, at that time, was practically unsettled by the white race, and where the buffalo were still plentiful. After several days of travel the war party came to the buffalo region. One morning the Xthe'-ṭs'a-ge dispatched two of the Ṭse'-xe-ḳi^{n} No^{n}-ho^{n} (according to one of these two officers who told the incident to the writer) to go and shoot buffalo in order to supply the needed provision of meat for the party which continued to move on. As the warriors reached the top of a slight rise in the prairie they suddenly came upon an Indian who was cutting up a buffalo he had just shot. The stranger was quickly surrounded and killed and the war party at once hastened toward home, taking with them the scalp of the hunter and also his horse.

Not long after the return of the war party some thirty or forty Wichitas appeared at the Osage Agency to demand satisfaction for the killing of their chief by the Osage war party. The Osage men gathered together, collected money, horses, blankets, and other goods, amounting in value to about fifteen hundred dollars, all of which they offered to the Wichitas as compensation for their loss and grief. The Wichitas accepted these gifts as a settlement of their claim and returned to their homes. Later the authorities at Washington took official notice of the killing of the Wichita Indian by the Osage war party, with the result that a realizing sense was brought to the people of the tribe that it would not be safe for them to continue the ceremonial killing of innocent strangers.

The Osage, however, continue to perform the Mourning Wa-sha'-be A-thi^{n} whenever the relatives of a deceased member demand it, but in a modified form. The rite as thus practiced is described as follows by some of the Osages who have not only witnessed but have actually taken part in it: Various sections of the ceremony are performed in the ancient order, with all the usual ardor and excitement, and occupy four or five days of continuous activity. Meanwhile a group of men, chosen for the purpose, go from place to place in search of a white

man who, for money consideration, would be willing to take a certain part in the performance. The committee are usually successful in finding a man to fill this necessary and important part. The man is shown a place where, at a certain time, he is to be found as though by accident. On the morning of the fourth or fifth day the final section of the ceremony, the Wa-no$^{n'}$-çe A-ba-çu, is performed. The warriors now blacken their faces with charcoal, mount their best horses, and gallop "toward the setting sun." Suddenly they come upon the white man, charge upon him with war cries, and he runs as though for his life, but he is quickly overtaken, given some harmless blows, and at the firing of a few shots falls to the ground as though killed. The warriors at once dismount and with their knives cut a few locks from the crown of his head, if he has any hair there, and if not, from his flowing beard.

The Wa-sha'-be A-thi^{n}, Mourning rite, still survives, but only as a travesty.

OSAGE VERSION

Mo$^{n'}$-shko^{n} Wi'-gi-e
Crawfish Ritual

(Free translation, p. 6)

1. He'-dsi xtsi a', a bi^{n} da, ṭsi ga,
2. Ho$^{n'}$-ga u-dse-the p̣e-tho^{n}-ba ni-ḳa-shi-ga ba do^{n} a', a bi^{n} da, ṭsi ga,
3. Ho$^{n'}$-ga wi^{n} a', a bi^{n} da, ṭsi ga,
4. Mo$^{n'}$-thi^{n}-ḳa zhi^{n}-ga, a bi^{n} da, ṭsi ga,
5. He'-dsi xtsi a', a bi^{n} da, ṭsi ga,
6. No$^{n'}$-be zha-ṭa ga-xe to^{n} a', a bi^{n} da, ṭsi ga,
7. Mo$^{n'}$-thi^{n}-ḳa sha-be thi^{n}-ḳshe a', a bi^{n} da, ṭsi ga,
8. Ba'-ha tsi no^{n}-zhi^{n} to^{n} a', a bi^{n} da, ṭsi ga,
9. He' shḳi do^{n} a', a bi^{n} da, ṭsi ga,
10. We'-go^{n}-tha 'thi^{n} mo^{n}-thi^{n} bi do^{n} shḳi a', a bi^{n}, da, ṭsi ga,
11. We'-go^{n}-tha gi-wa-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa bi a', wi-ço^{n}-ga', a bi^{n} da, ṭsi ga,
12. Wa'-zha-zhe a', a bi^{n} da, ṭsi ga,
13. Ṭsi'-zhu e-tho^{n}-ba', a bi^{n} da, ṭsi ga,
14. I$^{n'}$-dse-ha ga-xa bi do^{n} a', a bi^{n} da, ṭsi ga,
15. Tho$^{n'}$-dse ba-he 'to^{n} ha no^{n} shḳi do^{n} a', a bi^{n} da, ṭsi ga,
16. We'-go^{n}-tha gi-wa-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ta bi a', wi-ço^{n}-ga, e'-ḳi-a bi a', a bi^{n} da, ṭsi ga,
17. E'-tho^{n}-zha, a bi^{n} da, ṭsi ga,
18. I^{n}-dse-ha ga-xa bi do^{n} a', a bi^{n} da, ṭsi ga,
19. I$^{n'}$-shta-ha, 'ga-çta zhi ṭa tse-a, wi-ço^{n}-ga, e-ḳi-a bi a' a bi^{n} da, ṭsi ga,
20. I^{n}-shta-ha 'ga-çta do^{n} a', a bi^{n} da, ṭsi ga,
21. Ni'-ḳa no^{n} da-p̣a ḳi-the mo^{n}-thi^{n} ṭa bi-a' wi-ço^{n}-ga, e-ḳi-a bi-a' a bi^{n} da, ṭsi ga.

22. He'-dsi xtsi a', a bi^{n} da, ṭsi ga,
23. Mo$^{n'}$-thi^{n}-ḳa ṭo-ho thi^{n}-ḳshe a', a bi^{n} da, ṭsi ga,
24. Ba'-ha tsi-no^{n}-zhi^{n} to^{n} a', a bi^{n} da, ṭsi ga,
25. The', wi-ço^{n}-ga, e-ḳi-a bi a', a bi^{n} da, ṭsi ga,
26. We'-go^{n}-tha 'thi^{n} mo^{n}-thi^{n} ṭa bi-a' wi-ço^{n}-ga, e'-ḳi-a bi a', a bi^{n} da, ṭsi ga,
27. We'-go^{n}-tha 'thi^{n} mo^{n}-thi^{n} bi do^{n} shḳi a', a bi^{n} da, ṭsi ga,
28. Mi' hi-e ge ṭa', a bi^{n} da, ṭsi ga,
29. We'-go^{n}-tha gi-wa-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa bi-a', wi-ço^{n}-ga, e'-ḳi-a bi a', a bi^{n} da, ṭsi ga,
30. We'-go^{n}-tha 'thi^{n} mo^{n}-thi^{n} bi do^{n} shḳi-a', a bi^{n} da, ṭsi ga.
31. Tho$^{n'}$-dse ba-he 'to^{n} ha no^{n}-shḳi do^{n} a', a bi^{n} da, ṭsi ga,
32. We'-go^{n}-tha gi-wa-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa bi-a' wi-ço^{n}-ga, e'-ḳi-a bi a', a bi^{n} da, ṭsi ga.

33. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
34. Mo^{n}′-thi^{n}-ḳa zhu-dse thi^{n}-ḳshe a′, a bi^{n} da, ṭsi ga,
35. Ba′-ha 'tsi-no^{n}-zhi^{n} to^{n} a′, a bi^{n} da, ṭsi ga,
36. The′ shḳi do^{n} a′, a bi^{n} da, ṭsi ga,
37. We′-go^{n}-tha 'thi^{n} mo^{n}-thi^{n} ṭa bi-a′, wi-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
38. Wa′-zha-zhe a′, a bi^{n} da, ṭsi ga,
39. Ṭsi′-zhu e-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
40. We′-go^{n}-tha 'thi mo^{n}-thi^{n} ṭa bi-a′, wi-ço^{n}-ga, e′-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
41. We-go^{n}-tha 'thi^{n} mo^{n}-thi^{n} bi do^{n} shḳi a′, a bi^{n} da, ṭsi ga,
42. Tho^{n}′-dse ba-he 'to^{n} ha no^{n} shḳi do^{n} a′, a bi^{n} da, ṭsi ga,
43. We-go^{n}-tha gi-wa-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa bi-a′, wi-ço^{n}-ga, e-ḳi-a bi a, a bi^{n} da, ṭsi ga,
44. E′-tho^{n}-zha, a bi^{n} da, ṭsi ga,
45. I^{n}′-des ha ga-xe bi do^{n} a′, a bi^{n} da, ṭsi ga,
46. I^{n}′-shta-bthi a-ga-xto^{n} a-zhi ṭa tse-a′, wi-ço^{n}-ga. e-ḳi-a bi a′, a bi^{n} da, ṭsi ga.

47. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
48. Mo^{n}′-thi^{n}-ḳa çi thi^{n}-ḳshe no^{n} a′, a bi^{n} da, ṭsi ga,
49. Ba′-ha tsi no^{n}-zhi^{n} to^{n} a′, a bi^{n} da, ṭsi ga,
50. The′ shḳi do^{n} a′, a bi^{n} da, ṭsi ga,
51. We′-go^{n}-tha 'thi^{n} mo^{n}-thi^{n} bi do^{n} a′, a bi^{n} da, ṭsi ga,
52. Wa′-zha-zhe a′- a bi^{n} da, tsi ga,
53. Ṭsi′-zhu e-tho^{n}-ba′- a bi^{n} da, ṭsi ga,
54. We′-go^{n}-tha gi-wa-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa bi-a′- wi-ço^{n}-ga, e′-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
55. Da′-gthe o^{n}ḳ'o-pi a-tha bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
56. I^{n}′-dse-ha kshi-the mo^{n}-thi^{n} ṭa bi-a^{n}, wi-ço^{n}-ga, e′-ḳi-a bi a′, a bi^{n} da, ṭsi ga.

Ni Wi′-gi-e
Water Ritual

(Free translation, p. 12)

1. He′-dsi xtsi a′- a bi^{n} da, ṭsi ga,
2. Wa′-zha-zhe u-dse-the pe-tho^{n}-ba ni-ḳa-shi-ga ba do^{n} a′, a bi^{n} da, ṭsi ga,
3. Wa′-zha-zhe wi^{n} a′, a bi^{n} da, ṭsi ga,
4. Ni′ zhu-i-ga the xtsi ni-ḳa-shi ga to^{n} a′, a bi^{n} da, ṭsi ga,
5. He′-dsi xtsi a′ a bi^{n} da, ṭsi ga,
6. Ni thi-u-ba-he isdu-ge ga-ḳshe a′, a bi^{n} da, ṭsi ga,
7. Thi u-ba-he a-gi-the a-to^{n} hi^{n} da′, a bi^{n} da, ṭsi ga,
8. Zhi^{n}-ga thi u-ba-he the mo^{n}-thi^{n} bi do^{n} shḳi a′, a bi^{n} da, ṭsi ga
9. Thi u-ba-he i-ṭs'a thi^{n}-ge ḳi-the mo^{n}-thi^{n} ṭa bi-a′, wi-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
10. U′-no^{n} tha bi do^{n} shḳi a′, a bi^{n} da, ṭsi ga,
11. U′-no^{n} a bi 'the ḳi-the mo^{n}-thi^{n} ṭa bi-a′, zhi^{n}-ga e-to^{n} a′, a bi^{n} da ṭsi ga.

12. No$^{n'}$-ka o^{n}-he ga kshe a′, a bi^{n} da, tsi ga
13. No$^{n'}$-ka o^{n}-he a-gi-the a-thi^{n}hi^{n} da, e-to^{n} a′, a bi^{n} da, tsi ga,
14. Zhi^{n}-ga no^{n}-ka o^{n}-he the mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da, tsi ga,
15. U′no^{n} a bi 'the ki-the mo^{n}-thi^{n} ta bi-a, zhi^{n}-ga, e to^{n} a′, a bi^{n} da tsi ga.

16. Ni thi u′-ba-he tha-ta ga-kshe a′, a bi^{n} da, tsi ga,
17. Thi u′-ba-he a-gi-the a-thi^{n} hi^{n} da, e to^{n} a′, a bi^{n} da, tsi ga,
18. Zhi$^{n'}$-ga thi u-ba-he the mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da, tsi ga,
19. U′-no^{n} a bi 'the ki-the mo^{n}-thi^{n} ta bi-a′, wi-co^{n}-ga, e-ki-a bi a′, a bi^{n} da, tsi ga.

20. Ni u′-ca-gi ga kshe a′, a bi^{n} da, tsi ga,
21. Thi u-thi-xtho-k'a 'gi the a-thi^{n} hi^{n} da e to^{n} a′, a bi^{n} da, tsi ga,
22. Zhi$^{n'}$-ga thi u-thi-xtho-k'a gi the mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da tsi ga,
23. Thi u-thi-xtho k'a i-ts'a thi^{n}-ge ki-the mo^{n}-thi^{n} ta bi tse-a, zhi^{n}-ga e to^{n} a′, a bi^{n} da, tsi ga,
24. U′-no^{n} tha bi do^{n} shkia′, a bi^{n} da, tsi ga,
25. U′-no^{n} a bi 'the ki-the mo^{n}-thi^{n} ta bi a′, wi-co^{n}-ga, e-ki-a bi a′, a bi^{n} da, tsi ga,
26. Ho$^{n'}$-ga, a bi^{n} da, tsi ga,
27. Tsi′-zhu e-tho^{n}-ba′, a bi^{n} da, tsi ga,
28. U′-no^{n} a bi 'the ki-the mo^{n}-thi^{n} ta bi-a′, zhi^{n}-ga, e to^{n} a′, a bi^{n} da, tsi ga.

Tsi′-zhu I-e-ki-the

Song 1

(Free translation, p. 17)

Tsi′-zhu a-ka mi hi-the ge ta
Wa-dsu-ta wi^{n} wa-no^{n}-xe a-dsi the tse a-ka tha,
Wa-pa-hi thi^{n}-ge xtsi wa-no^{n}-xe a-dsi,
The tse a-ki^{n} da.

Ho$^{n'}$-ga I-e-ki-the

Song 2

(Free translation, p. 17)

Ho^{n}-ga a-ka mi hi-the ge ta,
Wa-dsu-ta wi^{n} wa-no^{n}-xe a-dsi the tse a-ki^{n} da,
Wa-pi-hi thi^{n}-ge xtsi wa-no^{n}-xe a-dsi,
The tse a-ki^{n} da.

Song of the Riders

(Free translation, p. 20)

Shi^{n}-to wa-sho-she ho^{n}-tho^{n}-gi-the tho^{n}-ke tho,
Shi^{n}-to wa-sho-she ho^{n}-tho^{n}-gi-the tho^{n}-ke tho,
Shi^{n}-to wa-sho-she ho^{n}-tho^{n}-gi-the tho^{n}-ka do^{n},
I-tha-shto^{n} a-thi^{n} he tho,
Ha! Do-do^{n}-ho^{n}-ga, Pa-thi^{n}-zhi^{n}-ga wa-sho-she dsi thi^{n} do^{n},
Wa-zha-wa he-wa-wa-ka bi^{n} do,
Shi^{n}-to wa-sho-she ho^{n}-tho^{n}-gi-the tho^{n}-ke tho,
Shi^{n}-to wa-sho-she ho^{n}-tho^{n}-gi-the tho^{n}-ke tho,
Shi^{n}-to wa-sho-she ho^{n}-tho^{n}-gi-the tho^{n}-ke tho.

XTHE-TS'A-GE WA-THO^{N}
Officers Songs

SONG 1

(Free translation, p. 23)

Shi^{n}-ṭo wa-sho-she e-dsi a-ba tho^{n}-zha,
She-o^{n}-zho^{n} tha thi^{n}-she,
Shi^{n}-ṭo wa-sho-she e-dsi a-ba tho^{n}-zha,
She-o^{n}-zho^{n} tha thi^{n}-she, she-o^{n}-zho^{n} tha thi^{n}-she, do-do^{n}-ho^{n}-ga,
U-ḳi-ṭe wa-sho-she e-dsi a-ba e-she do^{n},
She-o^{n}-zho^{n} tha thi^{n}-she,
E-dsi hi Wa-ḳo^{n}-da ho^{n} ṭa bi do^{n} he-gio^{n} ṭa bi^{n} da.

SONG 2

(Free translation, p. 24)

Shi^{n}-ṭo wa-sho-she o^{n}-gi-ṭo^{n}-be ṭa sho^{n} bi a-thi^{n} he tho,
Shi^{n}-ṭo wa-sho-she o^{n}-gi-ṭo^{n}-be ṭa sho^{n} bi a-thi^{n} he tho,
Shi^{n}-ṭo wa-sho-she o^{n}-gi-ṭo^{n}-be ṭa sho^{n} bi a-thi^{n} he tho,
Ga sho^{n} shki do^{n} he-go^{n} tse he pshe a-thi^{n} he tho, he-pshe a-thi^{n} he tho,
Wi-zhi^{n}-the ga-to^{n} e-dsi a-thi^{n} he do^{n} tho^{n}-dse thi-shi ba-zhi i^{n} do,
Shi^{n}-ṭo wa-sho-she o^{n}-gi-to^{n}-be ṭa sho^{n} bi a-thi^{n} he tho,
Ga sho^{n} shki do^{n} he-go^{n} tse he-pshe a-thi^{n} he tho.

SONG 3

(Free translation, p. 25)

Wi-ḳo-tha ho-shko^{n} 'go-ṭa be tho,
Wi-ḳo-tha ho-shko^{n} 'go-ṭa be tho,
Ni-ḳa i-ṭa bi wa-ṭse-xi e-sha be tho,
Ho-shko^{n} 'go-ṭa be tho,
Wi-ḳo-tha ho-shko^{n} 'go-ṭa be tho,
Wi-ḳo-tha ho-shko^{n} 'go-ṭa be tho,
Ho-shko^{n} 'go-ta be tho.

SONG 4

(Free translation, p. 26)

Be i-tha-no^{n}-zhi^{n} mo^{n}-zhi e ho-wa-ga-sho^{n} e tho,
Be i-tha-no^{n}-zhi^{n} mo^{n}-zhi e ho-wa-ga-sho^{n} e tho,
Wi-zhi^{n}-the thi ṭse-do-ga he-thi-go^{n} a-do^{n},
Be i-tha-no^{n}-zhi^{n} mo^{n}-zhi e ho-wa-ga-sho^{n} e tho,
Be i-tha-no^{n}-zhi^{n} mo^{n}-zhi e ho-wa-ga-sho^{n} e tho.

DO-DO$^{N'}$-HO^{N}-GA WA-THO^{N}

SONG 1

(Free translation, p. 27)

Hi^{n}-da-dsi ni-ḳa i-ṭa wa-ṭse-xi e-sha be tho,
Hi^{n}-da-dsi ni-ḳa i-ṭa wa-ṭse-xi e-sha be tho,
Hi^{n}-da-dsi ni-ḳa i-ṭa wa-ṭse-xi e-sha be tho,
Wa-ṭse-xi e-sha be tho, Do-do^{n}-ho^{n}-ga,
Ni-ḳa i-ṭa bi wa-ṭse-xi he-gi-e no^{n} be tho,
Xa-ge wa-shko^{n} do^{n} ho-pshe no^{n} be tho.

Song 2

(Free translation, p. 28)

Wa-ḳo^{n}-da wa-thi-gtho^{n} bi ho^{n}-pa-the ḳo^{n}-btha 'thi^{n} he,
Wa-ḳo^{n}-da wa-thi-gtho^{n} bi ho^{n}-pa-the ḳo^{n}-btha 'thi^{n} he,
Wa-ḳo^{n}-da he-gi-tha bi ḳo^{n}-btha 'thi^{n} he,
Do-do^{n}-ho^{n}-ga tha-xa-ga bi do^{n} ho^{n}-ba-ḳo^{n} no^{n} tho^{n}-zha,
Tho^{n}-dse wi-ṭa ho^{n}-pa-the ḳo^{n}-btha 'thi^{n} he,
Wa-ḳo^{n}-da he-gi-tha bi ḳo^{n}-btha 'thi^{n} he.

Song 3

(Free translation, p. 29)

Wa-ḳo^{n}-da wa-thi-gtho^{n} bi tse be hi-ba-ho^{n} ṭse, wi-ḳo-tha
Wa-ḳo^{n}-da wa-thi-gtho^{n} bi tse be hi-ba-ho^{n} ṭse,
Xa-ge wa-shko^{n} do^{n} ho-pshe no^{n} be tho,
Ho-pshe no^{n} be tho, Do-do^{n}-ho^{n}-ga,
Ni-ḳa i-ṭa wa-ṭse-xi he-gi-the no^{n} be tho.
Xa-ge wa-shko^{n} do^{n} ho-pshe no^{n} be tho.

Ṭse-xe-ḳ'i^{N} No^{N}-ho^{N} Wa-tho^{N}
Kettle Carriers Elder Songs

Song 1

(Free translation, p. 31)

Ho-wa-ga-sho^{n} bthe tse do^{n} wa-no^{n}-pe o^{n}-tha kshi-the,
Ho-wa-ga-sho^{n} bthe tse do^{n} wa-no^{n}-pe o^{n}-tha kshi-the,
Ho-wa-ga-sho^{n} bthe tse do^{n} wa-no^{n}-pe o^{n}-tha kshi-the,
Ḳo-tha he-go^{n} ta thi^{n} he tho tho,
Wa-xa-da-i xa-ge mo^{n}-thi^{n} a-do^{n},
Wa-ḳo^{n}-da e-shki do^{n} ho-wa-tsi^{n} ṭa thi^{n} he tho,
Ho-wa-ga-sho^{n} bthe tse do^{n} wa-no^{n}-pe o^{n}-tha kshi-the,
Ḳo-tha he-go^{n} ta thi^{n} he tho.

Song 2

(Free translation, p. 32)

Ṭse-ga wa-ḳo^{n}-da o^{n}-ga-xa be tho,
Ṭse-ga wa-ḳo^{n}-da o^{n}-ga-xa be tho,
Ṭse-ga wa-ḳo^{n}-da o^{n}-ga-xa be tho,
Ṭse-ga wa-ḳo^{n}-da o^{n}-ga-xa be tho,
He-wo^{n} thi^{n} the wa-shko^{n} mo^{n}-thi^{n} a-do^{n}, e tho,
Tho^{n}-ba-wa-ḳ'i thi-shi^{n}-the thi^{n}-ga bu dsi to^{n},
He-bẹ mo^{n}-thi^{n} a-do^{n} wa-ḳo^{n}-da o^{n}-ga-xa be tho,
Ṭse-ga wa-ḳo^{n}-da o^{n}-ga-xa be tho,
He-wo^{n} thi^{n} the wa-shko^{n} mo^{n}-thi^{n} a-do^{n} e.

O-tho$^{N'}$-da Wa-tsi Wa-tho^{N}
In the Center! Dance Songs

Song 1

(Free translation, p. 34)

Hiu wi tha the, hiu wi the, hiu wi the-e,
Hiu wi tha the, hiu wi the, hiu wi the-e,
Hiu wa hi tha the-e, hiu wa hi tha i the the,
Hiu wa hi the the, ha i the the, ha i the,
Hiu wi the-e, hiu wi tha, hiu wi tha, the hiu wi tha.

SONG 2

(Free translation, p. 34)

E he tha, e he tha i the the-e, tho i he the the,
Tho e he the i the the-e, tho e he tha i the the, ha wi the the
Ha wi the, e he a i tha, e he a i tha-e, tho i he tha the,
Tho e he the i the the-e, tho e he tha i the the, ha i the the
Ha i the the, e he tha, e he tha i tha.

SONG 3

(Free translation, p. 35)

Hio wi the the, hio wi the the, hio wi the the,
Pa-thiⁿ-zhiⁿ-ga noⁿ-tha-pa biⁿ da,
U-he-ça-zhi noⁿ-tha-pa biⁿ da,
Hio wi the the-e, hio wi hi the the, hio wi the the,
Hio wi the the, hio wi the the, hio wi the the.

XA-GE WA-XOᴺ-XOᴺ WA-THOᴺ
Crying Broken Songs

SONG 1

(Free translation, p. 37)

Hoⁿ the-tse noⁿ Wa-ḳoⁿ-da e-sha biⁿ da,
Xa-ge wa-shkoⁿ b a thiⁿ ha,
Hoⁿ the-tse noⁿ Wa-ḳoⁿ-da e-sha biⁿ da,
Xa-ge wa-shkoⁿ ba thiⁿ ha,
Ha! Do-doⁿ-hoⁿ-ga Wa-ḳoⁿ-da he-gi-tha bi doⁿ
Pa-thiⁿ-zhiⁿ-ga tho-the the pshi ḳoⁿ-bthe tho,
Hoⁿ the-tse noⁿ Wa-ḳoⁿ-da e-sha biⁿ da,
Xa-ge wa-shkoⁿ ba thiⁿ ha.

SONG 2

(Free translation, p. 38)

The-çe oⁿ-bi-çe a-thiⁿ he,
He, zhiⁿ-the, He, zhiⁿ-the,
The-çe oⁿ-bi-çe a-thiⁿ he,
Oⁿ-thiⁿ-ge ṭa tse tho tse thoⁿ-zha,
The-çe oⁿ-bi-çe a-thiⁿ he,
He, zhiⁿ-the, He zhiⁿ-the,
The-çe oⁿ-bi-çe a-thiⁿ he.

SONG 3

(Free translation, p. 39)

The, zhiⁿ-the wa-noⁿ-xe de wa-noⁿ-bthe oⁿ-kshi-tha be,
He, zhiⁿ-the, He, zhiⁿ-the.
The, zhiⁿ-the wa-noⁿ-xe de wa-noⁿ-bthe oⁿ-kshi-tha be.

XA-GE′ WA-XOᴺ-XOᴺ
Broken Songs

SONG 1

(Free translation, p. 41)

Hoⁿ the tse noⁿ Wa-ḳoⁿ-da e-sha biⁿ da
Kshoⁿ-ga wa-shkoⁿ ba thiⁿ ha,
Hoⁿ the tse noⁿ Wa-ḳoⁿ-da e-sha biⁿ da,
Kshoⁿ-ga wa-shkoⁿ ba thiⁿ ha,
Ha! Do-doⁿ-hoⁿ-ga Wa-ḳoⁿ-da he gi tha bi doⁿ
Pa-thiⁿ-zhiⁿ-ga tho-the thiⁿ pshi ḳoⁿ-bthe tho,
Hoⁿ the tse noⁿ Wa-ḳoⁿ-da e-sha biⁿ do,
Kshoⁿ-ga wa-shkoⁿ ba thiⁿ ha.

Song 2

(Free translation, p. 42)

Wi-gi-çi-the do^{n} xa-ge a-thi^{n} he tho,
Wi-gi-çi-the do^{n} xa-ge a-thi^{n} he tho,
Wa-thi-gtho^{n}-thi^{n}-ge,
Wi-gi-çi-the do^{n} xa-ge a-thi^{n} he tho,
Wi-gi-çi-the do^{n} xa-ge a-thi^{n} he tho,
Wi-gi-çi-the do^{n} xa-ge a-thi^{n} he tho,
Wa-thi-gtho^{n}-thi^{n}-ge,
Wi-gi-çi-the do^{n} xa-ge a-thi^{n} he tho.

Song 3

(Free translation, p. 43)

Hi^{n}-da-dsi o^{n}-gi-ṭo^{n}-be hi tho,
Hi^{n}-da-dsi o^{n}-gi-ṭo^{n}-be hi tho,
O^{n}-gi-ṭo^{n}-be hi tho,
Be ho^{n}-go^{n}-çe thi^{n}-ge,
No^{n}-xthe i-tha-ki^{n}-dse tho,
O^{n}-gi-ṭo^{n}-be hi tho,
Hi^{n}-da-dsi o^{n}-gi-ṭo^{n}-be hi tho,
Hi^{n}-da-dsi o^{n}-gi-to^{n}-be hi tho,
Hi^{n}-da-dsi o^{n}-gi-ṭo^{n}-be hi tho.

I′-e-ki-the Wa-tho^{N}
The Criers Song (call)

(Free translation, p. 44)

Do-do^{n}-ho^{n}-ga, ho^{n}-ba ga-ço^{n}-thi^{n} do^{n},
Ni da-ka-de ga-xe ṭa bi^{n} da bi^{n} da o.

Tse′-xe Ni-ka-po Wi′-gi-e
Kettle Placing Ritual

(Free translation, p. 45)

1. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
2. Ho^{n}′-ga u-dse-the pe-tho^{n}-ba ni-ka-shi-ga ba do^{n} a′, a bi^{n} da, ṭsi ga,
3. Xtha′-xtha thi^{n}-ge xtsi ni-ka-shi-ga tho^{n}-ka′, a bi^{n} da, ṭsi ga,
4. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
5. Ha! wi-ço^{n}-ga, e-ki-e no^{n}-zhi^{n} bi a′ a bi^{n} da, ṭsi ga,
6. We′-ki-k'o^{n} wi^{n} thi^{n}-ge a-tha, wi-ço^{n}-ga, e-ki-a bi a′, a bi^{n} da, ṭsi ga,
7. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
8. Ṭse′-xe ni-ka-po e-go^{n} to^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
9. He′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
10. Wi′-ço^{n}-ga, e-ki-a bi a′, a bi^{n} da, ṭsi ga,
11. The we-ki-k'o^{n} o^{n}-gi-the ṭa bi a, wi-ço^{n}-ga, e-ki-a bi a′, a bi^{n} da, ṭsi ga,
12. He′-dsi xtsi a′ a bi^{n} da, ṭsi ga,
13. Ni′-da-ka-dse e-dsi o^{n}-gthe ṭa bi a′, wi-ço^{n}-ga, e-ki-a bi a′, a bi^{n} da, ṭsi ga,
14. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
15. Ni′-da-ka-dse e-dsi-gtha ba do^{n} a′, a bi^{n} da, ṭsi ga.

WA-NO$^{N'}$-BTHE U-HO^{N} U-PA-HA WI'-GI-E
Food Placed in Kettle to Cook Ritual

(Free translation, p. 45)

1

1. He'-dsi xtsi a', a bi^{n} da, ṭsi ga,
2. Da'-do^{n} u-ho^{n} u-pa-ha i-the o^{n}-the ṭa ba do^{n} a', a bi^{n} da, ṭsi ga,
3. Wi'-ço^{n}-ga, e-ḳi-a bi a', a bi^{n} da, ṭsi ga,
4. No$^{n'}$-bthe do-ba', a bi^{n} da, ṭsi ga,
5. We'-ḳi i-he-the ṭse o^{n}-tho^{n} bi a', wi-ço^{n}-ga, e-ḳi-a bi a', a bi^{n} da, ṭsi ga,
6. U'-ho^{n} u-pa-ha i-the-o^{n}-the ṭa bi a', wi-ço^{n}-ga, e-ḳi-a bi a', a bi^{n} da, ṭsi ga,
7. He'-dsi xtsi a', a bi^{n} da, ṭsi ga,
8. Ho'-xtho^{n}-ṭa-xe thi^{n}-kshe no^{n} a', a bi^{n} da, ṭsi ga,
9. The', wi-ço^{n}-ga, e-ḳi-a bi a', a bi^{n} da, ṭsi ga,
10. U'-ho^{n} u-pa-ha i-the-o^{n}-the ṭa bi a', wi-ço^{n}-ga, e-ḳi-a bi a', a bi^{n} da, ṭsi ga,
11. E'-tho^{n}-zha', a bi^{n} da, ṭsi ga
12. Wa'-thi-e-çka u-pa-ha i-the-o^{n}-tha ba zhi ṭse a', wi-ço^{n}-ga, e-ḳi-a bi a', a bi^{n} da, ṭsi ga,
13. Mi' hi-e ge ṭa', a bi^{n} da, ṭsi ga,
14. Shi$^{n'}$-ṭo ho btho^{n}-xe do^{n} a', a bi^{n} da, ṭsi ga,
15. E'-ḳi-tho^{n}-ba xtsi u-pa-ha i-the-op-the ṭa bi a', wi-ço^{n}-ga, e-ḳi-a bi a', a bi^{n}-da, ṭsi ga,
16. Wa-zha-zhe a', a bi^{n} da, ṭsi ga,
17. Ṭsi'-zhu e-tho^{n}-ba', a bi^{n} da, ṭsi ga,
18. We'-ḳi i-he-the mo^{n}-thi^{n} ṭa i tsi^{n} da', a bi^{n} da, ṭsi ga.

2

19. Shi wi^{n} thi^{n}-ge a-tha, wi-ço^{n}-ga, e-ḳi-a bi a', a bi^{n} da, ṭsi ga,
20. Çi$^{n'}$-mo^{n}-no^{n}-ṭa-hi thi^{n}-kshe no^{n} a', a bi^{n} da, ṭsi ga,
21. E' shki do^{n} a', a bi^{n} da, ṭsi ga,
22. U'-ho^{n} u-pa-ha i-the-o^{n}-the ṭa bi a', wi-ço^{n}-ga, e-ḳi-a bi a', a bi^{n} da, ṭsi ga,
23. E' tho^{n}-zha', a bi^{n} da, ṭsi ga,
24. Wa'-thi^{n}-e-çka u-pa-ha i-the o^{n}-tha ba zhi ṭse a', wi-ço^{n}-ga, e-ḳi-a bi a', a bi^{n} da, ṭsi ga,
25. Mi'hi-e ge ṭa', a bi^{n} da, ṭsi ga,
26. Shi'-mi ho btho^{n}-xe do^{n} a', a bi^{n} da, ṭsi ga,
27. E'-ḳi-tho^{n}-ba xtsi u-pa-ha i-the o^{n}-the ṭa bi a', wi-ço^{n}-ga, e-ḳi-a bi a', a bi^{n} da, ṭsi ga,
28. Wa'-zha-zhe a', a bi^{n} da, ṭsi ga,
29. Ṭsi-zhu e-tho^{n}-ba', a bi^{n} da, ṭsi ga,
30. We'-ḳi i-he-the mo^{n}-thi^{n} ṭa i tsi^{n} da', a bi^{n} da, ṭsi ga.

3

31. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
32. Shi wi^{n} thi^{n}-ga a-tha, wi-ço^{n}-ga, e-ḳia bi a′, a bi^{n} da, ṭsi ga,
33. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
34. Çi^{n}′ thi^{n}-kshe no^{n} a′, a bi^{n} da, ṭsi ga,
35. The′ u-ho^{n} u-pa-ha t-the o^{n}-the ṭa bi a′, wi-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
36. E′tho^{n}-zha′, a bi^{n} da, ṭsi ga,
37. Wa′-thi^{n}-e-çka u-pa-ha i-the o^{n}-tha ba zhi ṭse a′, wi-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
38. Mi′hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
39. Ni′-ḳa wa-ḳ′o o-tha-ha kshe no^{n} a′, a bi^{n} da, ṭsi ga,
40. E′-ḳi-tho^{n}-ba xtsi u-pa-ha i-the o^{n}-the ṭa bi a′, wi-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
41. Wa-zha-zhe a′, a bi^{n} da, ṭsi ga,
42. Ṭsi′-zhu e-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
43. We′-ḳi i-he the mo^{n}-thi^{n} ṭa i tsi^{n} da′, a bi^{n} da, ṭsi ga.

4

44. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
45. Shi wi^{n}′ thi^{n} ge a-tha, wi-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
46. Ho^{n}′-bthi^{n}-çu thi^{n}-kshe no^{n} a′, a bi^{n} da, ṭsi ga,
47. E′ shki do^{n} a′, a bi^{n} da, ṭsi ga,
48. U′-ho^{n} u-pa-ha i-the o^{n}-the ṭa bi a′, wi-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da ṭsi ga,
49. E′-tho^{n}-zha′, a bi^{n} da, ṭsi ga,
50. Wa′-thi^{n}-e-çka u-pa-ha i-the o^{n}-tha ba zhi ṭse a′, wi-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga
51. Mi′-hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
52. Wa′-ḳ′o wo^{n} we-da-the do^{n} a′, a bi^{n} da, ṭsi ga,
53. E′-ḳi-tho^{n}-ba xtsi u-pa-ha i-the o^{n}-the ṭa bi a′, wi-ço^{n}-ga, e-ḳi-a, bi a′, a bi^{n} da, ṭsi ga,
54. Wa′-zha-zhe a′, a bi^{n} da, ṭsi ga,
55. Ṭsi′-zhu e-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
56. We′-ḳi i-he-the mo^{n}-thi^{n} ṭa i-tsi^{n} da′, a bi^{n} da, ṭsi ga.

Ṭe′-dse U-ḳ′i Wi′-gi-e
Fire Contributing to Ritual

(Free translation, p. 48)

1. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
2. Ṭa′-dse we-do-ba thi^{n} dsi a′, a bi^{n} da, ṭsi ga,
3. Da′-wi^{n}-xe wi^{n}-u-tsi i-he-tha bi a′, a bi^{n} da, ṭsi ga,
4. Ṭa′-dse ga-xpa dsi a′, a bi^{n} da, ṭsi ga,
5. Da-wi^{n}-xe wi^{n}-u-tsi i-he-tha bi a′, a bi^{n} da, ṭsi ga,
6. Wa′-thi^{n}-e-çka shki i-he-tha ba zhi a′, a bi^{n} da, ṭsi ga,
7. Ṭa′ wo^{n}-ge zhi^{n}-ga′, a bi^{n} da, ṭsi ga,
8. E′-ḳi-tho^{n}-ba xtsi i-he-tha bi a′, a bi^{n} da, ṭsi ga,
9. Wá-thi^{m}-e-çka shki i-he-tha ba zhi á, a bi^{m} da, ṭsi ga,
10. Wa′-dsu-ṭa gi ga-xe a-ka′, a bi^{n} da, ṭsi ga.

11. Ṭa′-dse a-ḳ'a dsi a′, a bi^{n} da, ṭsi ga,
12. Da′-wi^{n}-u-tsi i-he-tha bi a′, a bi^{n} da, ṭsi ga,
13. Wa′-thi^{n}-e-çka shki i-he-tha ba zhi a′, a bi^{n} da, ṭsi ga,
14. Ṭa′ ṭse-he xo-dse do^{n} a′, a bi^{n} da, ṭsi ga,
15. E′-ḳi-tho^{n}-ba xtsi i-he-tha bi a′, a bi^{n} da, ṭsi ga,
16. Wa′-dsu-ṭa gi ga-xe a-ka′, a bi^{n} da, ṭsi ga.

17. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
18. Ṭa′-dse mo^{n}-ha dsi a′, a bi^{n} da, ṭsi ga,
19. Da′-wi^{n}-xe wi^{n}-u-tsi i-he-tha bi do^{n} a′, a bi^{n} da, ṭsi ga,
20. Wa′-thi^{n}-e-çka shki i-he-tha ba zhi a′, a bi^{n} da, ṭsi ga,
21. Ṭa wo^{n}-ge he a-gtha zhi xtsi ṭo^{n}-ga do^{n} a′, a bi^{n} da, ṭsi ga,
22. E′-ḳi-tho^{n}-ba xtsi i-he-tha bi a′, a bi^{n} da, ṭsi ga,
23. Wa′-dsu-ṭa gi ga-xe a-ka′, a bi^{n} da, ṭsi ga.

24. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
25. Ṭa′-dse ba-ço^{n} dsi a′, a bi^{n} da, ṭsi ga,
26. Da′-wi^{n}-xe wi^{n}-u-tsi i-he-tha bi do^{n} a′, a bi^{n} da, ṭsi ga,
27. Wa′-thi^{n}-e-çka shki i-he-tha ba zhi a′, a bi^{n} da, ṭsi ga,
28. Ṭa he sha-be do^{n} a′, a bi^{n} da, ṭsi ga,
29. E′-ḳi-tho^{n}-ba xtsi i-he-tha bi a′, a bi^{n} da, ṭsi ga,
30. Wa′-dsu-ṭa gi ga-xe a-ka′, a bi^{n} da, ṭsi ga.

31. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
32. U′-ho^{n} u-ba-wi^{n}-xe ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
33. Ho^{n}′-ba i-ṭa-xe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
34. Wa′-dsu-ṭa u-ba-wi^{n}-xe the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
35. Sho^{n}′ xtsi pa-xe i^{n} da′, a bi^{n} da, ṭsi ga.

36. U′-ho^{n} p'u-tho^{n} ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
37. E′-shki do^{n} a′, a bi^{n} da, ṭsi ga,
38. Ho^{n}′-ba i-ṭa-xe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
39. Wa′-dsu-ṭa zhi^{n}-ga′, a bi^{n} da, ṭsi ga,
40. I′u-p'u-tho^{n} the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
41. Sho^{n}′ xtsi pa-xe i^{n} da′, a bi^{n} da, ṭsi ga.

42. U′-ho^{n} da-çi-çi-ge ga ge a′, a bi^{n} da, ṭsi ga,
43. Ho^{n}′-ba i-ṭa-xe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
44. Wa′-dsu-ṭa zhi^{n}-ga′, a bi^{n} da, ṭsi ga,
45. A′-ḳi-wi-çi-çi the the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
46. Sho^{n}′ xtsi pa-xe i^{n} da′, a bi^{n} da, ṭsi ga.

47. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
48. U′-ho^{n} ba-da-da-zhe ga-ge a′, a bi^{n} da, ṭsi ga,
49. E′-shki do^{n} a′, a bi^{n} da, ṭsi ga,
50. Wa′-dsu-ṭa zhi^{n}-ga′, a bi^{n} da, ṭsi ga,
51. U′wa-bi^{n} ba-da-da-zhe hi the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
52. Sho^{n}′-xtsi pa-xe i^{n} da′, a bi^{n} da, ṭsi ga.

53. U′-ho^{n} da-shu-shu-e ga ge a′, a bi^{n} da, ṭsi ga,
54. E′shki do^{n} a′, a bi^{n} da, ṭsi ga,
55. Wa′-dsu-ṭa zhi^{n}-ga′, a bi^{n} da, ṭsi ga,
56. Ho^{n}′-ba i-ṭa-xe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
57. I′wa-bi^{n} a-gi-no^{n}-zhi^{n}-zhi^{n} the the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
58. Sho^{n}′ xtsi pa-xe i^{n} da′, a bi^{n} da, ṭsi ga.

59. Wa′-dsu-ṭa zhi^{n}-ga′, a bi^{n} da, ṭsi ga,
60. Ho^{n}′-ba tha-gthi^{n} u-hi ṭa thi^{n} shki do^{n} a′, a bi^{n} da, ṭsi ga,
61. Ho^{n}′-ba tha-gthi^{n} u-hi o^{n}-ga-xe, o^{n}-mo^{n}-thi^{n} ṭa bi a′, wi-ço^{n}-ga, e-ḳi-e no^{n}-zhi^{n} bi a′, a bi^{n} da, ṭsi ga,
62. We′-ḳi i-he-the shki wo-ṭs'e-ga o^{n}-ḳi-the o^{n}-mo^{n}-thi^{n} ṭa bi a′, wi-ço^{n}-ga, e-ḳi-e no^{n}-zhi^{n} bi á, a bi^{n} da, ṭsi ga.

I′-E-ḲI-THE WA-THO^{N}
The Criers' Song (call)

(Free translation, p. 51)

Do-do^{n}′-ho^{n}-ga, ho^{n}-ba ga-ço^{n}-thi^{n} do^{n},
Wa-xthe-xthe ga-xe ṭa bi^{n} da bi^{n} da da-o.

I′-E-ḲI-THE WA-THO^{N}
The Criers' Song (last call)

(Free translation, p. 54)

Do-do^{n}-ha^{n}-ga, ho^{n}-ba ga-ço^{n}-thi^{n}-do^{n},
No^{n}-xthe Wa-ḳo^{n}-da-gi ga-xe ṭa bi^{n} da bi^{n} da-o.

NO^{N}-XTHE I-ḲI^{N}-DSE WI′-GI-E
Charcoal Rush Ritual

(Free translation, p. 55)

1

1. Da′-do^{n} no^{n}-xthe gi-the mo^{n}-thi^{n} ṭa ba do^{n} a′, a bi^{n} da, ṭsi ga,
2. I^{n}′-gtho^{n}-ga do-ga kshe a′, a bi^{n} da, ṭsi ga,
3. Ga′ no^{n}-xthe gi-the mo^{n}-thi^{n} bi a′, a bi^{n} da, ṭsi ga,
4. No^{n}′-xthe gi-the mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
5. Mi′ hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
6. No^{n}′-xthe gi-ça-be ḳi-the mo^{n}-thi^{n} ṭa bi^{n} da′, a bi^{n} da, ṭsi ga,
7. No^{n}′-xthe gi-the mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
8. We′-ḳi i-he-the gi-wa-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa bi a′, wi-ço^{n}-ga, e-ḳi-a, bi a′, a bi^{n} da, ṭsi ga,

2

9. Da′-do^{n} no^{n}-xthe gi-the mo^{n}-thi^{n} ṭa ba do^{n} a′, a bi^{n} da, ṭsi ga,
10. Wa′-ça-be u-ça-ḳa thi^{n}-ge kshe no^{n} a′, a bi^{n} da, ṭsi ga,
11. Ga′ no^{n}-xthe gi-the mo^{n}-thi^{n} bi a′, a bi^{n} da, ṭsi ga,
12. No^{n}-xthe gi-the mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
13. Mi′ hi-e ṭa′, a bi^{n} da, ṭsi ga,
14. No^{n}′-xthe gi-ça-be ḳi-the mo^{n}-thi^{n} ṭa i tsi^{n} da′, a bi^{n} da, ṭsi ga,
15. Mi′ hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
16. We′-ḳi i-he-the gi-wa-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa bi a′, wi-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga.

3

17. Da′-do^{n} no^{n}-xthe gi-the mo^{n}-thi^{n} ṭa ba do^{n} a′, a bi^{n} da, ṭsi ga,
18. Mi′-xa ça ṭo^{n}-ga thi^{n}-kshe no^{n} a′, a bi^{n} da, ṭsi ga,
19. Ga′-no^{n}-xthe gi-the mo^{n}-thi^{n} bi a′, a bi^{n} da, ṭsi ga,
20. Çi′-ha u-sha-be ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
21. Ṭa′-zhu-zhe i-ṭa-xe sha-be ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
22. No^{n}′-xthe a-gi-the a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
23. Zhi^{n}′-ga no^{n}-xthe gi-the mo^{n}-thi^{n} bi do^{n} a, a bi^{n} da, ṭsi ga,
24. No^{n}′-xthe gi-ça-be ḳi-the mo^{n}-thi^{n} ṭa bi a′, wi-ço^{n}-ga, e-ḳi-a bi a′ a bi^{n} da, ṭsi ga,
25. Mi′ hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
26. No^{n}′-xthe gi-tha bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
27. No^{n}′-xthe gi-ça-be ḳi-the mo^{n}-thi^{n} ṭa bi a′, wi-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga.

4

28. Da′-do^{n} no^{n}-xthe gi-the mo^{n}-thi^{n} ṭa ba do^{n} a′, a bi^{n} da, ṭsi ga,
29. Wa′-zhi^{n}-ga wa-tha-xthi thi^{n}-ge thi^{n}-kshe no^{n} a′ a bi^{n} da, ṭsi ga,
30. E′ shki do^{n} a′, a bi^{n} da, ṭsi ga,
31. Çi′-ha u-sha-be ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
32. No^{n}′-xthe a-gi-the a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
33. I^{n}′-be i-ṭa-xe sha-be ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
34. Ṭa′-zhu-zhe i-ṭa-xe sha-be ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
35. No^{n}′-xthe a-gi-the a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
36. Zhi^{n}′-ga no^{n}-xthe gi-tha bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
37. No^{n}′-xthe gi-ça-be ḳi-the mo^{n}-thi^{n} ṭa bi a′, wi-ço^{n}-ga, e-ḳia bi a′, a bi^{n} da, ṭsi ga,
38. Mi′-hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
39. No^{n}′-xthe gi-the mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
40. No^{n}′-xthe gi-ça-be ḳi-the mo^{n}-thi^{n} ṭa bi a′, wi-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga.

5

41. Da′-do^{n} no^{n}-xthe gi-the mo^{n}-thi^{n} ṭa ba do^{n} a′ a bi^{n} da, ṭsi ga,
42. Ṭa′ ṭse-he-xo-dse do^{n} a′, a bi^{n} da, ṭsi ga,
43. E′ shki do^{n} a′, a bi^{n} da, ṭsi ga,
44. No^{n}′-xthe gi-the mo^{n}-thi^{n} ṭa i tsi^{n} da′, a bi^{n} da, ṭsi ga,
45. Çi′-ha u-sha-be ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
46. No^{n}′-xthe a-gi-the a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
47. Ṭa′-zhu-zhe i-ṭa-xe sha-be ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
48. No^{n}′-xthe a-gi-the a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
49. Zhi^{n}′-ga no^{n}′-xthe gi-the mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
50. Mi′ hi-e ge ṭa, a bi^{n} da, ṭsi ga,
51. No^{n}′-xthe gi-ça-be ḳi-the mo^{n}-thi^{n} ṭa i tsi^{n} da′, a bi^{n} da, ṭsi ga,
52. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
53. Ṭse′-xi a-shi-be a-thi^{n} he no^{n} i^{n} da′, a bi^{n} da, ṭsi ga,

54. Xthi′ bi u-thi-ço^{n}-ha a-thi^{n} he shki do^{n} a′, a bi^{n} da, ṭsi ga,
55. Wa′-pa-hi o^{n}-bu-zha-zha-ṭa bi a-thi^{n} he shki do^{n} a′, a bi^{n} da, ṭsi ga,
56. Ṭse′-xi a-shi-be a-thi^{n}-he no^{n} i^{n} da′, a bi^{n} da, ṭsi ga,
57. Zhi^{n}′-ga zhu-i-ga tha bi do^{n} a′, a bi^{n} da, ṭsi ga,
58. Ṭse′-xi ga-shi-be ki-the mo^{n}-thi^{n} ṭa bi a′, wi-ço^{n}-ga, e-ki-a bi a′, a bi^{n} da, ṭsi ga.

No^{N}′-xthe I-ki^{N}-dse Wa-tho^{N}

Charcoal Rush Songs

(Free translation, p. 58)

1

Ni-ka çto bi ni wa tha ṭe, ha tho, ha tho,
Ni-ka ni do^{n}, e the he, ha tho,
Ni-ka ni do^{n}, ha we, ha tho,
Ni-ka ni do^{n}, e the he,
Ni-ka çto bi ni wa tha ṭe, ha tho.

2

Ho^{n}-ga ṭo^{n} bi ni wa tha ṭe, ha tho, ha tho,
Ni-ka ni do^{n}, e-the he, ha tho,
Ni-ka ni do^{n}, ha we, ha tho,
Ni-ka ni do^{n}, e the he,
Ho^{n}-ga ṭo^{n} ni ni wa tha ṭe, ha tho.

3

Wa-xtha ṭo^{n} bi ni wa tha ṭe, ha tho, ha tho,
Ni-ka ni do^{n}, e the he, ha tho,
Ni-ka ni do^{n}, ha we, ha tho,
Ni-ka ni do^{n}, e the he,
Wa-xtha ṭo^{n} bi ni wa tha ṭe, ha tho.

4

Mo^{n}-sho^{n} ṭo^{n} bi ni wa tha ṭe, ha tho, ha tho,
Ni-ka ni do^{n}, e the he, ha tho,
Ni-ka ni do^{n}, ha we, ha tho,
Ni-ka ni do^{n}, e the he,
Mo^{n}-sho^{n} ṭo^{n} bi ni wa tha ṭe, ha tho.

5

Ṭa-ha ṭo^{n} bi ni wa tha ṭe, ha tho, ha tho,
Ni-ka ni do^{n}, e the he, ha tho,
Ni-ka ni do^{n}, ha we, ha tho,
Ni-ka ni do^{n}, e the he,
Ṭa-ha ṭo^{n} bi ni wa tha ṭe, ha tho.

6

Ṗe-dse ṭo^{n} bi ni wa tha ṭe, ha tho, ha tho,
Ni-ka ni do^{n}, e the he, ha tho,
Ni-ka ni do^{n}, ha we, ha tho,
Ni-ka ni do^{n}, e the he,
Ṗe-dse ṭo^{n} bi ni wa tha ṭe, ha ṭho.

7

No^{n}-xthe ṭo^{n} bi ni wa tha ṭe, ha tho, ha tho,
Ni-ḳa ni do^{n}, e the he, ha tho,
Ni-ḳa ni do^{n}, ha we, ha tho,
Ni-ḳa ni do^{n}, e the he,
No^{n}-xthe ṭo^{n} bi ni wa tha ṭe, ha tho.

I'-ÇA-GTHE BO-DO WA-TSI WA-THO^{N}
Loom Poles Thrust Dance Song

(Free translation, p. 61)

1

Mi-na she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-ṭsi-da,
Mi-na she-tho a-tsi-no^{n}-zhi^{n}-a no^{n}-ṭsi-da,
O ho, no^{n}-ṭsi-da, O ho, no^{n}-ṭsi-da.

2

Mi-na she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-zha-wa,
Mi-na she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-zha-wa,
O ho, no^{n}-zha-wa, o ho, no^{n}-zha-wa.

3

Wi-he she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-ṭsi-da,
Wi-he she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-ṭsi-da,
O ho, no^{n}-ṭsi-da, O ho, no^{n}-ṭsi-da.

4

Wi-he she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-zha-wa,
Wi-he she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-zha-wa,
O ho, no^{n}-zha-wa, O, ho, no^{n}-zha-wa.

5

Çi-ge she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-ṭsi-da,
Çi-ge she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-ṭsi-da,
O, ho, no^{n}-ṭsi-da, O ho, no^{n}-ṭsi-da.

6

Çi-ge she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-zha-wa,
Çi-ge she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-zha-wa,
O ho, no^{n}-zha-wa, O ho, no^{n}-zha-wa.

7

I^{n}-gtho^{n} she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-ṭsi-da,
I^{n}-gtho^{n} she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-ṭsi-da,
O ho, no^{n}-ṭsi-da, O ho, no^{n}-ṭsi-da.

8

I^{n}-gtho^{n} she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-zha-wa,
I^{n}-gtho^{n} she-tho a-tsi no^{n}-zhi^{n}-a no^{n}-zha-wa,
O ho, no^{n}-zha-wa, O ho, no^{n}-zha-wa.

Ni-ni-ba Ni-ni Wi′-gie

Pipe Tobacco Ritual

(Wa-zha′-zhe Wa-no^{n} Gens)

(Free translation, p. 62)

1. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
2. Wa′-zha-zhe u-dse-the ṗe-tho^{n}-ba ni-ḳa-shi-ga ba do^{n} a′, a bi^{n} da, ṭsi ga,
3. Xtha′-xtha thi^{n}-ge xtsi ni-ḳa-shi-ga tho^{n}-ka′, a bi^{n} da, ṭsi ga,
4. Da′ ni-the thi^{n}-ge xtsi ni-ḳa-shi-ga tho^{n}-ka′, a bi^{n} da, ṭsi ga,
5. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
6. No$^{n'}$-ni-o^{n}-ba wi^{n} a′, a bi^{n} da, ṭsi ga,
7. Zhu′-i-ga the xtsi ni-ḳa-shi-ga tho^{n}-ka′, a bi^{n} da, ṭsi ga,
8. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,

9. Ha′, Ho$^{n'}$-ga e, e-tsi-the a′, a bi^{n} da, ṭsi ga,
10. No$^{n'}$-ni-o^{n}-ba wi^{n} zhu-i-ga a-the a-thi^{n} he a′, Ho$^{n'}$-ga e′, e-tsi-the a′, a bi^{n} da, ṭsi ga,
11. Zhu′-i-ga tha the tha thi^{n}she do^{n} shki a′, a bi^{n} da, ṭsi ga,
12. Zhu′-i-ga i-ts'a thi^{n}-ge tha thi^{n}-she ṭa tse-a′, Ho^{n}-ga-e′, e-tsi-the a, a bi^{n} da, ṭsi ga,
13. Ṗa′ u-sho^{n}-sho^{n} ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
14. Ṗa′ u-sho^{n}-sho^{n} a-gi-the a-thi^{n} he-a′, Ho$^{n'}$-ga-e′, e to^{n}-a′, a bi^{n} da, ṭsi ga
15. Ṗa′ u-sho^{n}-sho^{n} tha the do^{n} shki a′, a bi^{n} da, ṭsi ga,
16. Ṗa′ u-sho^{n}-sho^{n} i-ṭs'a thi^{n}-ge tha ḳi-the tha thi^{n}she ṭa tse-a′, Ho$^{n'}$-ga-e′, e to^{n} a′, a bi^{n} da, ṭsi ga.

17. U′-thu-ga ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
18. I′-u-thu-ga a-gi-the a-thi^{n} he-a′, Ho$^{n'}$-ga-e, e to^{n} a′, a bi^{n} da, ṭsi ga,
19. No$^{n'}$-ni-o^{n}-ba ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
20. I′-thu-ga tha the tha thi^{n}-she do^{n} shki a′, a bi^{n} da, ṭsi ga,
21. I′-thu-ga i-ts'a thi^{n}-ge tha thi^{n}-she ṭa tse-a′, Ho^{n}-ga-e, e to^{n} a′ a bi^{n} da, ṭsi ga,
22. Thi′-u-ba-he i-shde-ga ga kshe a′, a bi^{n} da, ṭsi ga,
23. Thi′-u-ba-he a-gi-the a-thi^{n} he-a′, Ho$^{n'}$-ga-e, e to^{n} a′, a bi^{n} da, ṭsi ga,
24. Thi′-u-ba-he i-shdu-ge kshe a′, a bi^{n} da, ṭsi ga,
25. Thi′-u-ba-he tha gi-the tha thi^{n}-she do^{n} shki a′, a bi^{n} da, ṭsi ga,
26. Thi′ u-ba-he i-ṭs'a thi^{n}-ge tha thi^{n}-she ṭa tse a′, Ho^{n}-ga-e′, e to^{n}a′, a bi^{n} da, ṭsi ga.

27. No^{n}'-ka o^{n}-he ga kshe a', a bi^{n} da, tsi ga,
28. No^{n}'-ka o^{n}-he a-gi-the a-thi^{n} he a', Ho^{n}-ga-e', e to^{n} a', a bi^{n} da, tsi ga,
29. No^{n}'-ka o^{n}-he tha the tha thi^{n}-kshe do^{n} shki a', a bi^{n} da, tsi ga,
30. No^{n}'-ka o^{n}-he i-ts'a thi^{n}-ge tha thi^{n}-she ta tse a', Ho^{n}-ga-e', e to^{n} a', a bi^{n} da, tsi ga,
31. Thi' u-ba-he tha-ta ga kshe a', a bi^{n} da, tsi ga,
32. Thi' u-ba-he a-gi-the a-thi^{n} he a', Ho^{n}-ga-e', e to^{n} a', a bi^{n} da, tsi ga,
33. Thi' u-ba-he o^{n}-tha-the tha thi^{n}-she do^{n} shki a', a bi^{n} da, tsi ga,
34. Thi' u-ba-he i-ts'a thi^{n}-ge tha thi^{n}-she ta tse a', Ho^{n}-ga-e, e to^{n} a', a bi^{n} da, tsi ga,
35. U'-xtho-k'a ga kshe shki a', a bi^{n} da, tsi ga,
36. Thi' u-thi-xtho-k'a a-gi-the a-thi^{n} he-a tha, e to^{n} a', a bi^{n} da, tsi ga,
37. Thi' u-thi-xtho-k'a o^{n}-tha-the tha thi^{n} she do^{n} shki a', a bi^{n} da, tsi ga,
38. Thi' u-thi-xtho-k'a i-ts'a thi^{n}-ge tha thi^{n}-she ta tse a', Ho^{n}-ga-e, e to^{n} a', a bi^{n} da, tsi ga.

39. We'-thi^{n} zhi^{n}-ga i-thi-do^{n} ga kshe shki a', a bi^{n} da, tsi ga,
40. Ni'-a-ko^{n}-gthe a-gi-the a-thi^{n} he a tha, e to^{n} a', a bi^{n} da, tsi ga,
41. Ni'-a-ko^{n}-gthe tha gi-the tha thi^{n}-she do^{n} shki a', a bi^{n} da, tsi ga,
42. Ni'-a-ko^{n} i-ts'a thi^{n}-ge tha thi^{n}she ta tse a', Ho^{n}-ga-e', to^{n} a', a bi^{n} da, tsi ga,
43. Mi' hi-e ge ta', a bi^{n} da, tsi ga,
44. We'-go^{n}-tha a-hni tha thi^{n}she do^{n} shki a', a bi^{n} da, tsi ga,
45. We'-go^{n}-tha thi-wa-ts'i-ga tha ki-the tha thi^{n}-she ta tse a', Ho^{n}-ga-e, e to^{n} a', a bi^{n} da, tsi ga,
46. Tho^{n}-dse ba-he e-to^{n}-ha no^{n} shki do^{n} a, a bi^{n} da, tsi ga,
47. We'-go^{n}-tha thi-u-mo^{n}-ka tha ki-the tha thi^{n}-she ta tse a', Ho^{n}-ga-e e to^{n} a', a bi^{n} da, tsi ga.

HO^{N}'-GA U-DSE-THE PE-THO^{N}-BA WI'-GIE
Ho^{n}'-ga Fireplaces Seven Ritual

(Free translation, p. 64)

1. He'-dsi xtsi a', a bi^{n} da, tsi ga,
2. Ho^{n}'-ga U-dse-the Pe-tho^{n}-ba ni-ka-shi-ga ba do^{n} a', a bi^{n} da, tsi ga,
3. Xtha'-xtha thi^{n}-ge xtsi ni-ka-shi-ga tho^{n}-ka', a bi^{n} da, tsi ga,
4. Da' ni-the thi^{n}-ge xtsi ni-ka-shi-ga tho^{n}-ka', a bi^{n} da, tsi ga,

5. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
6. Ha′, Wa-zha′-zhe, e tsi-the a′, a bi^{n} da, ṭsi ga,
7. I^{n}′-zhu-dse thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
8. Zhu′-i-ga the xtsi a-ni-ḳa-shi-ga a-to^{n} he a′, Wa-zha′-zhe, e to^{n} a′ a bi^{n} da, ṭsi ga,
9. Wa′-ḳo^{n}-da Ho^{n}-ba do^{n} thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
10. Zhu′-i-ga the xtsi a-ni-ḳa-shi-ga a-to^{n} he a, Wa-zha′-zhe, e to^{n} a′, a bi^{n} da, ṭsi ga,
11. I^{n}′-zhu-dse thi^{n}-kshe a′, a bi^{n} da, ṭsi ga.
12. Zhu′-i-ga tha the tha thi^{n}-she do^{n} shki a′, a bi^{n} da, ṭsi ga,
13. Wa′-ḳo^{n}-da e-shki do^{n} a′, a bi^{n} da, ṭsi ga,
14. A′-ḳi-tha-zha-ṭa bi tha ḳi-the tha thi^{n}-she ṭa tse a′, Wa-zha′-zhe, e-gi-a bi a′, a bi^{n} da, ṭsi ga,

15. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga
16. I^{n}′ xhu-dse thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
17. Zhu′-i-ga xtsi a-n-ḳa-shi-ga a-thi^{n} he a, Wa-zha′-zhe, e to^{n} a′, a bi^{n} da, ṭsi ga,
18. Zhu′-i-ga tha the tha thi^{n}-she do^{n} shki a′, a bi^{n} da, ṭsi ga,
19. Wa′-ḳo^{n}-da e-shki do^{n} a, a bi^{n} da, ṭsi ga,
20. A′-ṭa-kshi^{n} bi tha ḳi-the tha thi^{n}-she ṭa tse a′, Wa-zha-zhe′, e-gi-a bi a′, a bi^{n} da, ṭsi ga,

21. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
22. I^{n}′ zhu-dse thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
23. Zhu′-i-ga tha the tha thi^{n}-she do^{n} shki a′, a bi^{n} da, ṭsi ga,
24. Wa′-ḳo^{n}-da e-shki do^{n} a′, a bi^{n} da, ṭsi ga,
25. Be′ hi o^{n}-gtha mo^{n}-zhi i^{n} da′, a bi^{n} da, ṭsi ga
26. Wa′-ḳo^{n}-da e-shki do^{n} a′, a bi^{n} da, ṭsi ga,
27. Be′ hi a-gtha ba zhi tha ḳi-the tha thi^{n}-she ṭa tse a′, Wa-zha-zhe, e-gi-a bi a′, a bi^{n} da, ṭsi ga.
28. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
29. I^{n}′ zhu-dse thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
30. Zhu′-i-ga tha the tha thi^{n}-she do^{n} shki a′, a bi^{n} da, ṭsi ga,
31. Wa′-ḳo^{n}-da e-shki do^{n} a′, a bi^{n} da, ṭsi ga,
32. Hi′ o^{n}-ḳi-tha-sho^{n} bi a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
33. I^{n}′ zhu-dee thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
34. Zhu′-i-ga tha the tha thi^{n}-she do^{n} shki a′, a bi^{n} da, ṭsi ga,
35. Wa′-ḳo^{n}-da e-shkie do^{n} a′, a bi^{n} da, ṭsi ga,
36. Hi′ a-ḳi-tha-sho^{n} bi tha ḳi-the tha thi^{n}-she ṭa tse a′, Wa-zha-zhe′, e-gi-a bi a′, a bi^{n} da, ṭsi ga.

PROCESSIONAL SONG

(Free translation, p. 68)

1

Moⁿ-iⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ e-he,
Moⁿ-iⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ e-he, a-he,
I-ba 'thiⁿ a-doⁿ u-thi-shoⁿ bthe hiⁿ do, a-he he.

2

Moⁿ-hiⁿ a-thiⁿ a-doⁿ u-thi-shoⁿ bthe hiⁿ do, a-he he.

3

We-tsiⁿ a-thiⁿ a-doⁿ u-thi-shoⁿ bthe hiⁿ do, a-he he.

4

Ki-noⁿ a-thiⁿ a-doⁿ u-thi-shoⁿ bthe hiⁿ do, a-he he.

5

Wa-xthe a-thiⁿ a-doⁿ u-thi-shoⁿ bthe hiⁿ do, a-he he.

6

Moⁿ-iⁿ-ka op-she a-gtha-bthiⁿ e-he
Moⁿ-iⁿ-ka oⁿ-she a-gtha-bthiⁿ e-he, a-he,
I-ba 'thiⁿ-a-doⁿ oⁿ-she bthe hiⁿ do, a-he he.

7

Moⁿ-hiⁿ a-thiⁿ a-doⁿ oⁿ-she bthe hiⁿ do, a-he he,

8

We-tsiⁿ a-thiⁿ a-doⁿ oⁿ-she bthe hiⁿ do, a-he he.

9

Ki-noⁿ a-thiⁿ a-doⁿ oⁿ-she bthe hiⁿ do, a-he he.

10

Wa-xthe a-thiⁿ a-doⁿ oⁿ-she bthe hiⁿ do, a-he he.

11

Moⁿ-iⁿ-ka ga-gi-xe a-gtha-bthiⁿ e-he,

12

Moⁿ-hiⁿ a-thiⁿ a-doⁿ ga-gi-xe bthe hiⁿ do, a-he he.

13

We-tsiⁿ a-thiⁿ a-doⁿ ga-gi-xe bthe hiⁿ do, a-he he.

14

Ki-noⁿ a-thiⁿ a-doⁿ ga-gi-xe bthe hiⁿ do, a-he he.

15

Wa-xthe a-thiⁿ a-doⁿ ga-gi-xe bthe hiⁿ do, a-he he.

16

Hoⁿ-be a-thiⁿ a-doⁿ ga-gi-xe bthe hiⁿ do, a-he he.

Ho′-e-ga Wi′-gi-e
Mythical Elk Ritual

(Free translation, p. 72)

1. A, ni-ḳa-wa-ça-e,
2. A, Ho-e-ga gi-tha bi wi^{n} e-dsi the a bi a, ni-ḳa-wa-ça-e,
3. A, O-po^{n}-ṭo^{n}-ga a bi a, ni-ḳa-wa-ça-e,
4. A, pe-o-to^{n} thi^{n}-kshe, ni-ḳa-wa-ça-e,
5. A, Ho-e-ga wi-kshi-tha bi a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça-e,
6. A, Ho-e-ga wi-kshi tha bi a-thi^{n} he tho^{n} shki, ni-ḳa-wa-ça-e,
7. A, o-ga-ço^{n}-thi^{n} xtsi thi^{n}-ge, ni-ḳa-wa-ça-e,
8. A, ho-e-ga o^{n}-ṭa-pa bi a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça-e,
9. A, o-pa-çe tho^{n}-dsi shki, ni-ḳa-wa-ça-e,
10. A, Ho-e-ga o^{n}-ṭa-pa bi a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça-e.

U-thu-hi-the Wi′-gi-e
Winning Ritual

(Free translation, p. 72)

1. A, i^{n}-da-dsi; ni-ḳa-wa-ça-e,
2. A, wa-dsu-ṭa tha-gthi^{n}, ho^{n}-i^{n}-ka thi^{n}-ge wi^{n}; ni-ḳa-wa-ça-e,
3. A, i^{n}-da-dsi e-dsi i-he a-kshi-the a; ni-ḳa-wa-ça-e,
4. A, i^{n}-da-dsi a-ka; ni-ḳa-wa-ça-e,
5. A, the-go^{n} a-thi^{n} he tho^{n} shki; ni-ḳa-ḳa-ça-e,
6. A, i-e o-wa-gtha-ge a-thi^{n} he ṭa-tse a bi a; ni-ḳa-wa-ça-e,
7. A, i-e o-wa-gtha-ge a-thi^{n} he tho^{n} shki; ni-ḳa-wa-ça-e,
8. A, o-ga-ço^{n}-thi^{n} xtsi thi^{n}-ge; ni-ḳa-wa-ça-e,
9. A, wa-dsu-ṭa o^{n}-ṭa-pa dsi shki; ni-ḳa-wa-ça-e,
10. A, o-pa-çe tho^{n} dsi shki; ni-ḳa-wa-ça-e,
11. A, Ho′-e-ga o^{n}-ṭa-pa bi a-thi^{n} he ṭa tse a bi a; ni-ḳa-wa-ça-e.
12. A, i^{n}-da-dsi a-ka; ni-ḳa-wa-ça-e,
13. A, wa-dsu-ṭa zhi^{n}-ga wi^{n}; ni-ḳa-wa-ça-e,
14. A, e-dsi i-he a-wa-kshi-the a; ni-ḳa-wa-ça-e,
15. A, i^{n}-da-dsi a-ka; ni-ḳa-wa-ça-e,
16. A, the-go^{n} a-thi^{n} he tho^{n} shki; ni-ḳa-wa-ça-e,
17. A, i-e o-wa-gtha-ge a-thi^{n} he ṭa tse a bi a; ni-ḳa-wa-ça-e,
18. A, i-e o-wa-gthe-ge a-thi^{n} tho^{n} shki; ni-ḳa-wa-ça-e,
19. A, o^{n}-wo^{n}-pshe a-thi^{n} he ṭa tse a bi a; ni-ḳa-wa-ça-e,
20. A, o-ga-ço^{n}-thi^{n} xtsi thi^{n}-ge; ni-ḳa-wa-ça-e,
21. A, Ho-e-ga o^{n}-ṭa-pa bi a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça-e,
22. A, o-pa-çe tho^{n} dsi shki; ni-ḳa-wa-ça-e,
23. A, Ho-e-ga o^{n}-ṭa-pa bi a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça-e.

24. A, ni-ḳa-wa-ça-e,
25. A, i^{n}-da-dsi a-ka; ni-ḳa-wa-ça-e,
26. A, a-hi^{n}-u-mo^{n}-thi^{n} do-ga tha-gthi^{n} ho^{n}-i^{n}-ḳa thi^{n} ge wi^{n}; ni-ḳa-wa-ça-e,
27. A, e-dsi i-no^{n} a-kshi-the a; ni-ḳa-wa-ça-e,

28. A, i^{n}-da-dsi a-ka; ni-ka-wa-ça-e,
29. A, the-go^{n} a-thi^{n} he tho^{n} shki; ni-ka-wa-ça-e,
30. A, i-e o-wa-gtha-ge a-thi^{n} he ta tse a bi a; ni-ka-wa-ça-e,
31. A, i-e o-wa-gtha-ge a-thi^{n} he tho^{n} shki; ni-ka-wa-ça-e,
32. A, o-ga-ço^{n}-thi^{n} xtsi thi^{n}-ge; ni-ka-wa-ça-e,
33. A, Ho-e-ga o^{n}-ta-pa bi a-thi^{n} he ta tse a bi a; ni-ka-wa-ça-e,
34. A, o-pa-çe tho^{n} dsi shki; ni-ka-wa-ça-e,
35. A, wa-dsu-ta o^{n}-hi-tho^{n}-be a-thi^{n} he ta tse a bi a; ni-ka-wa-ça-e.

WA-PA'-HI WI'-GI-E
Weapon Ritual

(Free translation, p. 73)

1. A, ni-ka-wa-ça-e,
2. A, wa-pa-hi gi-tha bi wi^{n} e-dsi the a bi a; ni-ka-wa-ça-e,
3. A, gthe-do^{n} to^{n}-ga a bi a; ni-ka-wa-ça-e,
4. A, wi-tsi-go wa-pa-hi no^{n}-pe-wa-the thi^{n} a bi a, ni-ka-wa-ça-e,
5. A, a-hi^{n}-u-ha-ge no^{n} shki i-tse wa-the do^{n}; ni-ka-wa-ça-e,
6. A, a-thi^{n} da-çe wa-thi^{n} tha zhi no^{n} thi^{n} a bi a; ni-ka-wa-ça-e,
7. A, shi wi^{n} e-dsi thi^{n} a bi a; ni-ka-wa-ça-e,
8. A, ki-gtho^{n}-xeu-mo^{n} thi^{n} a bi a; ni-ka-wa-ça-e,
9. A, ni-dse çe tse e-go^{n} the no^{n} e-wa-ka bi e-çko^{n}; ni-ka-wa-ça-e,
10. A, wi-tsi-go wa-pa-hi no^{n}-pe-wa-the thi^{n} a bi a; ni-ka-wa-ça-e,
11. A, wi-tsi-go; ni-ka-wa-ça-e,
12. A, a-hi^{n}-u-ha-ge no^{n} shki i-tse wa-the do^{n}; ni-ka-wa-ça-e,
13. A, a-thi^{n} da-çe wa-thi^{n} tha zhi thi^{n} a bi a; ni-ka-wa-ça-e,
14. A, wa-pa-hi wi-kshi-tha bi a-thi^{n} he tho^{n} shki; ni-ka-wa-ça-e,
15. A, o-ga-ço^{n}-thi^{n} xtsi thi^{n}-ge; ni-ka-wa-ça-e,
16. A, wa-pa-hi gi-k'a zhi wi-gi-tha bi a-thi^{n} he ta tse a bi a, ni-ka-wa-ça-e,
17. A, o-pa-çe tho^{n} dsi shki; ni-ka-wa-ça-e,
18. A, wa-pa-hi gi-k'a zhi xtsi wi-gi-tha bi a-thi^{n}-he ta tse a bi a ni-ka-wa-ça-e,
19. A, shi wi^{n} e-dsi thi^{n} a bi a; ni-ka-wa-ça-e,
20. A, ho^{n}-tse-ga to^{n}-ga a bi a; ni-ka-wa-ça-e,
21. A, wi-tsi-go; ni-ka-wa-ça-e,
22. A, da-do^{n} no^{n}-thi^{n} a-zhi xtsi ni-ka-shi-ga thi^{n} a bi a; ni-ka-wa-ça-e,
23. A, wi-tsi-go; ni-ka-wa-ça-e,
24. A, wa-dsu-ta ts'e ta thi^{n} shki; ni-ka-wa-ça-e,
25. A, i-tha-gthe the xtsi ni-ka-shi-ga thi^{n} a bi a; ni-ka-wa-ça-e,
26. A, da-do^{n} no^{n}-thi^{n} a-zhi xtsi thi^{n} a bi a; ni-ka-wa-ça-e,
27. A, wa-pa-hi wi-kshi-tha bi a-thi^{n} he ta tse a bi a; ni-ka-wa-ça-e,
28. A, o-ga-ço^{n}-thi^{n} xtsi thi^{n}-ge; ni-ka-wa-ça-e,
29. A, wa-pa-hi wi-kshi-tha bi a-thi^{n} he tho^{n} shki; ni-ka-wa-ça-e,
30. A, wa-pa-hi gi-k'a zhi xtsi wi-gi-tha bi a-thi^{n} he ta tse a bi a, ni-ka-wa-ça-e,
31. A, o-pa-çe tho^{n} dsi shki; ni-ka-wa-ça-e,
32. A, wa-pa-hi wi-skhi-tha bi a-thi^{n} he ta tse a bi a; ni-ka-wa-ça-e.

33. A, shi wi^{n} e-dsi thi^{n} a bi a; ni-ḳa-wa-ça-e,
34. A, ḳa-xe-ṭo^{n}-ga a bi a; ni-ḳa-wa-ça-e,
35. A, wi-ṭsi-go; ni-ḳa-wa-ça-e,
36. A, da-do^{n} no^{n}-thi^{n} a-zhi xtsi ni-ḳa-shi-ga thi^{n} a bi a; ni-ḳa-wa-ça-e,
37. A, zho^{n} u-ḳo^{n} gi ḳo-çi-çi i-tha-tha e-go^{n} no^{n}; ni-ḳa-wa-ça-e,
38. A, wa-dsu-ṭa thi-u-thi-xtho-ḳ'a ta ḳo-çi-çi i-tha-tha i-ga-çko^{n}-the thi^{n} a bi a; ni-ḳa-wa-ça-e,
39. A, o-ga-ço^{n}-thi^{n} xtsi thi^{n}-ge; ni-ḳa-wa-ça-e,
40. A, wa-pa-hi wi-kshi-tha bi a-thi^{n} he tho^{n} shki; ni-ḳa-wa-ça-e,
41. A, wa-pa-hi gi-ḳ'a zhi xtsi wi-gi-tha bi a-thi^{n} he ṭa tse a bi a; ni-ḳa-wa-ça-e,
42. A, o-pa-çe tho^{n} dsi shki; ni-ḳa-wa-ça-e,
43. A, wa-pa-hi wi-kshi-tha bi a-thi^{n} he tho^{n} shki; ni-ḳa-wa-ça-e,
44. A, wa-pa-hi gi-ḳ'a zhi xtsi wi-gi-tha bi a-thi^{n} he ṭa tse a bi a; ni-ḳa-wa-ça-e.

Wa-no$^{n'}$-çe A-ba-çu Wi'-gi-e

Attack Point Ritual

(Free translation, p. 75)

1

1. A, ni-ḳa-wa-ça-e,
2. A, the ga o-tho-ṭo^{n} xtsi; ni-ḳa-wa-ça-e,
3. A, wa-ḳo^{n}-btha a-thi^{n} he a; ni-ḳa-wa-ça-e,
4. A, ho^{n}-e o^{n}-wo^{n}-pa mo^{n}-zhi ṭse a, hi^{n}; ni-ḳa-wa-ça-e.

2

5. A, the ga o-tho-ṭo^{n} xtsi; ni-ḳa-wa-ça-e,
6. A, wa-ḳo^{n}-btha a-thi^{n} he a; ni-ḳa-wa-ça-e,
7. A, ho^{n}-e o^{n}-wo^{n}-pa mo^{n}-zhi ṭse a hi^{n}; ni-ḳa-wa-ça-e,
8. A, o^{n}-wo^{n}-pa ṭa a-to^{n} he a; ni-ḳa-wa-ça-e.

3

9. A, the ga o-tho-ṭo^{n} xtsi; ni-ḳa-wa-ça-e,
10. A, wa-ḳo^{n}-btha a-thi^{n} he a; ni-ḳa-wa-ça-e,
11. A, tho-ṭo^{n} xtsi hi a-the ṭa a-to^{n} he a; ni-ḳa-wa-ça-e.

4

12. A, ni-ḳa-wa-ça-e,
13. A, ga tse e-no^{n} xtsi; ni-ḳa-wa-ça-e,
14. A, wa-ḳo^{n}-btha a-thi^{n} he a; ni-ḳa-wa-ça-e,
15. A, wa-shi-shi ga tse e-no^{n} xtsi; ni-ḳa-wa-ça-e,
16. A, a-wa-da a-thi^{n} he a; ni-ḳa-wa-ça-e.

We'-to^{N} Wa-o^{N}

(Free translation, p. 77)

Tsi^{n}-do xa-ge the no^{n} thi-ba-ḳo^{n} e-zha-mi-e the,
Ga-thi^{n} xa-ge thi-ba-ḳo^{n} e-zha-mi-e the,
No^{n}-pe-wa-the xa-ge the no^{n} thi-ba-ḳo^{n} e-zha-mi-e the,
Ga-thi^{n} xa-ge thi-ba-ḳo^{n} e-zha-mi-e the.

WA-ṬSE WA-THOⁿ
Victory Song

(Free translation, p. 80)

SONG 1

1

Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse he,
Wi-ṭsi-go ho da-doⁿ,
I-moⁿ-ḳa the a-gi bi the, the, the, he the,
I-ba i-moⁿ-ḳa the a-gi bi the,
I-ba i-moⁿ-ḳa the a-gi bi the,
Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse.

2

Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse he,
Wi-ṭsi-go ho da-doⁿ,
I-moⁿ-ḳa the a-gi bi the, the, the, he the,
We-tsiⁿ i-moⁿ-ḳa the a-gi bi the,
We-tsiⁿ i-moⁿ-ḳa the a-gi bi the,
Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse.

3

Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse he,
Wi-ṭsi-go ho da-doⁿ,
I-moⁿ-ḳa the a-gi bi the, the, the, he the,
Moⁿ-hiⁿ i-moⁿ-ḳa the a-gi bi the,
Moⁿ-hiⁿ i-moⁿ-ḳa the a-gi bi the,
Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse.

4

Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse he,
Wi-ṭsi-go ho da-doⁿ,
I-moⁿ-ḳa the a-gi bi the, the, the, he the,
Ḳi-noⁿ i-moⁿ-ḳa the a-gi bi the,
Ḳi-noⁿ i-moⁿ-ḳa the a-gi bi the,
Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse.

5

Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse he,
Wi-ṭsi-go ho da-doⁿ,
I-moⁿ-ḳa the a-gi bi the, the, the, he the,
Wa-xthe i-moⁿ-ḳa the a-gi bi the,
Wa-xthe i-moⁿ-ḳa the a-gi bi the,
Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse.

Song 2

(Free translation, p. 81)

1

Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse,
Da-doⁿ i-moⁿ-ḳa the a-gi be,
Da-doⁿ i-moⁿ-ḳa the a-gi be,
Da-doⁿ i-moⁿ-ḳa the a-gi be, the, he the,
I-ba i-moⁿ-ḳa the a-gi be,
I-ba i-moⁿ-ḳa the a-gi be,
Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse,
Da-doⁿ i-moⁿ-ḳa the a-gi be.

2

Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse,
Da-doⁿ i-moⁿ-ḳa the a-gi be,
Da-doⁿ i-moⁿ-ḳa the a-gi be,
Da-doⁿ i-moⁿ-ḳa the a-gi be the, he the,
We-tsiⁿ i-moⁿ-ḳa the a-gi be,
We-tsiⁿ i-moⁿ-ḳa the a-gi be,
Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse,
Da-doⁿ i-moⁿ-ḳa the a-gi be.

3

Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse,
Da-doⁿ i-moⁿ-ḳa the a-gi be,
Da-doⁿ i-moⁿ-ḳa the a-gi be,
Da-doⁿ i-moⁿ-ḳa the a-gi be the, he the,
Moⁿ-hiⁿ i-moⁿ-ḳa the a-gi be,
Moⁿ-hiⁿ i-moⁿ-ḳa the a-gi be,
Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse,
Da-doⁿ i-moⁿ-ḳa the a-gi be.

4

Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse,
Da-doⁿ i-moⁿ-ḳa the a-gi be,
Da-doⁿ i-moⁿ-ḳa the a-gi be,
Ki-noⁿ i-moⁿ-ḳa the a-gi be,
Ki-noⁿ i-moⁿ-ḳa the a-gi be,
Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse,
Da-doⁿ i-moⁿ-ḳa the a-gi be.

5

Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse,
Da-doⁿ i-moⁿ-ḳa the a-gi be,
Da-doⁿ i-moⁿ-ḳa the a-gi be,
Da-doⁿ i-moⁿ-ḳa the a-gi be the, he the,
Wa-xthe i-moⁿ-ḳa the a-gi be
Wa-xthe i-moⁿ-ḳa the a-gi be,
Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse,
Da-doⁿ i-moⁿ-ḳa the a-gi be.

ṬSI U-THU-GI-ṬE WA-THO^{N}
House Entering Song

(Free translation, p. 82)

1

Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Ṭsi u-ho^{a}-ge dsi ha-gthi^{a} da,
Wi-e ha-gthi^{a} da.

2

Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Ṭsi u-sda ge dsi ha-gthi^{a} da,
Wi-e ha-gthi^{a} da.

3

Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Ṭsi-da-çe dsi ha-gthi^{a} da,
Wi-e ha-gthi^{a} da.

4

Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Ṭsi-zhe-be dsi ha-gthi^{a} da,
Wi-e ha-gthi^{a} da.

5

Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Ṭsi-u-thu-ga dsi ha-gthi^{a} da,
Wi-e ha-gthi^{a} da.

6

Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Ṭsi-xi^{a} dse dsi ha-gthi^{a} da,
Wi-e ha-gthi^{a} da.

7

Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Thi u-ba-he dsi ha-gthi^{a} da,
Wi-e ha-gthi^{a} da.

8

Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
O-ḳo^{a}-çka dsi ha-gthi^{a} da,
Wi-e ha-gthi^{a} da.

9

Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
Wi-e ha-gthi^{a} do, wi-e ha-gthi^{a} da,
U-zhe-ṭsi dsi ha-gthi^{a} da,
Wi-e ha-gthi^{a} da.

10

Wi-e ha-gthiⁿ do, wi-e ha-gthiⁿ da,
Wi-e ha-gthiⁿ do, wi-e ha-gthiⁿ da,
Thiu-xpe toⁿ dsi ha-gthiⁿ da,
Wi-e ha-gthiⁿ da.

11

Wi-e ha-gthiⁿ do, wi-e ha-gthiⁿ da,
Wi-e ha-gthiⁿ do, wi-e ha-gthiⁿ da,
Ṭsi-hu-ḳoⁿ-dsi ha-gthiⁿ da,
Wi-e ha-gthiⁿ da.

12

Wi-e ha-gthiⁿ do, wi-e ha-gthiⁿ da,
Wi-e ha-gthiⁿ do, wi-e ha-gthiⁿ da,
Hoⁿ-ba ge dsi ha-gthiⁿ da,
Wi-e ha-gthiⁿ da.

WE′-ḲI-SHNOᴺ WA-THOᴺ
Delight Songs

(Free translation, p. 84)

1

Sho-ḳa oⁿ-ṭoⁿ bi the, sho-ḳa oⁿ-ṭoⁿ-bi the,
Sho-ḳa oⁿ-ṭoⁿ-bi the, sho-ḳa oⁿ-ṭoⁿ-bi the,
Sho-ḳa oⁿ-ṭoⁿ bi the, sho-ḳa oⁿ-ṭoⁿ bi the,
Sho-ḳa oⁿ-ṭoⁿ bi the, sho-ḳa oⁿ-ṭoⁿ bi the,
Sho-ḳa oⁿ-ṭoⁿ bi the, sho-ḳa oⁿ-ṭoⁿ bi the,

2

Wa-shi oⁿ-ṭoⁿ bi the, wa-shi oⁿ-ṭoⁿ bi the, etc.

3

Ni a-gi oⁿ-ṭoⁿ bi the, ni a-gi oⁿ-ṭoⁿ bi the, etc.

4

Zhoⁿ a-gi oⁿ-ṭoⁿ bi the, zhoⁿ a-gi oⁿ-ṭoⁿ bi the, etc.

5

Da-gthe oⁿ-ṭoⁿ bi the, da-gthe oⁿ-ṭoⁿ bi the; etc.

ṖE′-DSE U-Ḵ'I WI′-GI-E
Fire Offering Ritual

(Free translation, p. 94)

1

1. He′-dsi xtsi a′, a biⁿ da, ṭsi ga,
2. Ṭse′-xe ni-ḳa-ṗu zhiⁿ-ga tse noⁿ a′, a biⁿ da, ṭsi ga,
3. E′-dsi i-tse-the tse a-tha e-ḳi-a bi a′, a biⁿ da, ṭsi ga,
4. E′-dsi xtsi a′, a biⁿ da, ṭsi ga,
5. Da′-do i-ga-hoⁿ-gthe oⁿ-kshi-the ṭa ba doⁿ e-ḳi-a bi a′, a biⁿ da, ṭsi ga,
6. He′-dsi xtsi a′, a biⁿ da, ṭsi ga,
7. I′ⁿ′ zhiⁿ-ga do-ba′, a biⁿ da, ṭsi ga,
8. I′-ga-hoⁿ-gthe ṭoⁿ kshi the a-ka′, a biⁿ da, ṭsi ga.

2

9. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
10. Da′-wi^{n}-xe wi^{n} u-tsi i-he-tha bi do^{n} a, a bi^{n} da, ṭsi ga,
11. Ṭa′-dse ga-xpa dsi a′, a bi^{n} da, ṭsi ga,
12. Da′-wi^{n}-xe wi^{n} u-tsi i-he-tha bi no^{n} a′, a bi^{n} da, ṭsi ga,
13. Wa′-thi^{n}-e-çka tsi i-he-tha zhi a-ka′, a bi^{n} da, ṭsi ga,
14. Ni′-ḳa-shi' e-ḳi-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
15. U′-tsi i-he-tha bi a′, a bi^{n} da, ṭsi ga,
16. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
17. Wa′-dsu-ṭa ha-gi tha zhi kshi-the mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga.

3

18. Ṭa′-dse mo^{n}-ha dsi a′, a bi^{n} da, ṭsi ga,
19. Da′-wi^{n}-xe wi^{n} u-tsi i-he-tha bi no^{n} a′, a bi^{n} da, ṭsi ga,
20. Wa′-thi^{n}-e-çka tsi i-he-tha zhi a-ka′, a bi^{n} da, ṭsi ga,
21. Ni′-ḳa-shi' e-ḳi-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
22. U′-tsi i-he-tha bi a′, a bi^{n} da, ṭsi ga,
23. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
24. Wa′-dsu-ṭa i-gi-bo^{n}-ho^{n} mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga,
25. Wa′-dsu-ṭa ha-gi tha zhi mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga.

4

26. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
27. Ṭa′-dse ba-ço^{n} dsi a′, a bi^{n} da, ṭsi ga,
28. Da′-wi^{n}-xe wi^{n} u-tsi i-he-tha bi kshe no^{n} a′, a bi^{n} da, ṭsi ga,
29. Wa′-thi^{n}-e-çka tsi i-he-tha zhi a-ka′, a bi^{n} da, ṭsi ga,
30. Ni′-ḳi-shi' e-ḳi-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
31. U′-tsi i-he-tha bi kshe a′, a bi^{n} da, ṭsi ga,
32. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
33. Wa′-dsu-ṭa i-gi-bo^{n}-ho^{n} mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga,
34. Wa′-dsu-ṭa ha-gi tha zhi mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga.

5

35. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
36. Ṭa′-dse a-ḳ'a dsi a′, a bi^{n} da, ṭsi ga,
37. Da′-wi^{n}-xe wi^{n} u-tsi i-he-tha bi kshe no^{n} a′, a bi^{n} da, ṭsi ga,
38. Wa′-thi^{n}-e-çka tsi i-he-tha zhi a-ka′, a bi^{n} da, ṭsi ga,
39. Ni′-ḳa-shi' e-ḳi-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
40. U′-tsi i-he-tha bi kshe a′, a bi^{n} da, ṭsi ga,
41. Wa′-dsu-ṭa i-gi-bo^{n}-ho^{n} mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga,
42. Wa′-dsu-ṭa ha-gi tha zhi mo^{n}-thi^{n} ṭa ba sho^{n} a-ka, a bi^{n} da, ṭsi ga,
43. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
44. Ho^{n}′-ba tha-gthi^{n} xtsi a′, a bi^{n} da, ṭsi ga,
45. Wa′-dsu-ṭa wa-no^{n}-xe a-ṭa i-the mo^{n}-thi^{n} ṭa ba sho^{n} a-ka, a bi^{n} da, ṭsi ga.

6

46. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
47. U′-ho^{n} u-p'u-tho^{n} ga tse a′, a bi^{n} da, ṭsi ga,
48. Wa′-thi^{n}-e-çka she-mo^{n} mo^{n}-zhi i^{n} da′, a bi^{n} da, ṭsi ga,
49. Wa′-dsu-ṭa, a bi^{n} da, ṭsi ga,
50. U′-ga-ço^{n}-thi^{n} thi^{n}-ge a′, a bi^{n} da, ṭsi ga,
51. I′-u-p'u-p'u-tho^{n} the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
52. Sho^{n}′ xtsi ga-xa bi a′, a bi^{n} da, ṭsi ga,
53. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
54. Wa′-dsu-ṭa wa-no^{n}-xe a-ṭa i-the mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga.

7

55. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
56. U′-ho^{n} u-ba-wi^{n}-xe ga thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
57. Wa′-thi^{n}-e-çka sho^{n} ba zhi a′, a bi^{n} da, ṭsi ga,
58. U′-ga-ço^{n}-thi^{n} xtsi thi^{n}-ge a′, a bi^{n} da, ṭsi ga,
59. Wa′-dsu-ṭa u-ba-wi^{n}-xe the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
60. Sho^{n}′ xtsi ga-xe a-ka′, a bi^{n} da, ṭsi ga,
61. Wa′-dsu-ṭa i-gi-bo^{n}-ho^{n} mo^{n}-thi^{n} ṭa ba sho^{n} a-ka, a bi^{n} da, ṭsi ga,
62. Wa′-dsu-ṭa ha-gi tha zhi mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga.

8

63. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
64. U′-ho^{n} ba-da-zhe ga kshe a′, a bi^{n} da, ṭsi ga,
65. Wa′-thi^{n}-e-çka sho^{n} ba zhi a′, a bi^{n} da, ṭsi ga,
66. Wa′-dsu-ṭa, a bi^{n} da, ṭsi ga,
67. U′-ga-ço^{n}-xtsi thi^{n}-ge a′, a bi^{n} da, ṭsi ga,
68. U′-wa-bi^{n} ba-da-da-zhe the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
69. Sho^{n}′ xtsi ga-xe a-ka′, a bi^{n} da, ṭsi ga,
70. Wa′-dsu-ṭa i-gi-bo^{n}-ho^{n} mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga,
71. Wa′-dsu-ṭa ha-gi tha zhi mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga.

9

72. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
73. U′-ho^{n} a-xto^{n} ga tse a′, a bi^{n} da, ṭsi ga,
74. Wa′-thi^{n}-e-çka sho^{n} ba zhi a′, a bi^{n} da, ṭsi ga,
75. Wa′-dsu-ṭa′, a bi^{n} da, ṭsi ga,
76. U′-ga-ço^{n}-thi^{n}-xtsi thi^{n}-ge a′, a bi^{n} da, ṭsi ga,
77. I′ wa-bi^{n} a-gi-gi-no^{n}-zhi^{n} the no^{n} a′, a bi^{n} da, ṭsi ga,
78. Sho^{n}′ xtsi ga-xe a-ka′, a bi^{n} da, ṭsi ga,
79. Wa′-dsu-ṭa i-gi-go^{n}-ho^{n} mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga,
80. Wa′-dsu-ṭa ha-gi tha zhi mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga,
81. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga
82. Ho^{n}′-ba tha-gthi^{n} xtsi a′, a bi^{n} da, ṭsi ga,
83. Wa′-dsu-ṭa wa-no^{n}-xe a-ṭa i-the mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga.

PE'-DSE WI'-GI-E
Fire Ritual

(Wa-ça'-be Gens)

(Free translation, p. 98)

1

1. Da' a bi^{n} da, ṭsi ga,
2. Ṭa'-dse we-do-ba the tse a', a bi^{n} da, ṭsi ga,
3. Ṭa'-dse ga-spa dsi a', a bi^{n} da, ṭsi ga,
4. Da'-wi^{n}-xe wi^{n} u-tsi i-he-tha bi^{n} da', a bi^{n} da, ṭsi ga,
5. Wa'-thi^{n}-e-çka shki i-he-tha ba zhi i^{n} da', a bi^{n} da, ṭsi ga,
6. Wa'-dsu-ṭa i-gi ga-xe a-ka', a bi^{n} da, ṭsi ga,
7. Wa'-dsu-ṭa i-gi-bo^{n}-ho^{n} mo^{n}-thi^{n} ṭa ba sho^{n} a-ka', a bi^{n} da, ṭsi ga,
8. Wa'-dsu-ṭa ha-gi tha zhi mo^{n}-thi^{n} ṭa ba sho^{n} a-ka', a bi^{n} da, ṭsi ga.

2

9. Da' a bi^{n} da, ṭsi ga,
10. Ṭa'-dse a-ḳ'a dsi a', a bi^{n} da, ṭsi ga,
11. Da'-wi^{n}-xe wi^{n} u-tsi i-he-tha bi^{n} da', a bi^{n} da, ṭsi ga,
12. Wa'-thi^{n}-e-çka shki i-he-tha ba zhi i^{n} da', a bi^{n} da, ṭsi ga,
13. Wa'-dsu-ṭa ga-xe a-ka', a bi^{n} da, ṭsi ga,
14. Wa'-dsu-ṭa i-gi-bo^{n}-ho^{n} mo^{n}-thi^{n} ṭa ba sho^{n} a-ka', a bi^{n} da, ṭsi ga,
15. Wa'-dsu-ṭa ha-gi tha zhi mo^{n}-thi^{n} ṭa ba sho^{n} a-ka', a bi^{n} da, ṭsi ga.

3

16. Da' a bi^{n} da, ṭsi ga,
17. Ṭa'-dse mo^{n}-ha dsi a', a bi^{n} da, ṭsi ga,
18. Da'-wi^{n}-xe wi^{n} u-tsi i-he-tha bi^{n} da', a bi^{n} da, ṭsi ga,
19. Wa'-thi^{n}-e-çka shki i-he-tha ba zhi a', a bi^{n} da, ṭsi ga,
20. Wa'-dsu-ṭa i-gi ga-xe a-ka', a bi^{n} da, ṭsi ga,
21. Wa'-dsu-ṭa i-gi-bo^{n}-ho^{n} mo^{n}-thi^{n} ṭa ba sho^{n} a-ka', a bi^{n} da, ṭsi ga,
22. Wa'-dsu-ṭa ha-gi tha zhi mo^{n}-thi^{n} ṭa ba sho^{n} a-ka',a bi^{n} da, ṭsi ga.

4

23. Da' a bi^{n} da, ṭsi ga,
24. Ṭa'-dse ba-ço^{n} dsi a', a bi^{n} da, ṭsi ga,
25. Da'-wi^{n}-xe wi^{n} u-tsi i-he-tha bi^{n} da', a bi^{n} da, ṭsi ga,
26. Wa'-thi^{n}-e-çka shki i-he-tha ba zhi i^{n} da', a bi^{n} da, ṭsi ga,
27. Wa'-dsu-ṭa i-gi ga-xe a-ka', a bi^{n} da, ṭsi ga,
28. Wa'-dsu-ṭa i-gi-bo^{n}-ho^{n} mo^{n}-thi^{n} ṭa ba sho^{n} a-ka', a bi^{n} da, ṭsi ga,
29. Wa'-dsu-ṭa ha-gi tha zhi mo^{n}-thi^{n} ṭa ba sho^{n} a-ka', a bi^{n} da, ṭsi ga.

5

30. Da' a bi^{n} da, ṭsi ga,
31. U'-ho^{n} u-p'u-tho^{n} ga tse a', a bi^{n} da, ṭsi ga,
32. Wa'-thi^{n}-e-çka sho^{n} ba zhi a', a bi^{n} da, ṭsi ga,
33. O^{n}'-ba i-ṭa-xe tho^{n} dsi a', a bi^{n} da, ṭsi ga,
34. Wa'-dsu-ṭa, a bi^{n} da, ṭsi ga,
35. I' u-p'u-tho^{n} the no^{n} no^{n} a', a bi^{n} da, ṭsi ga,

36. Sho$^{n'}$ xtsi ga-xa bi^{n} da′, a bi^{n} da, ṭsi ga,
37. I′-thi-hi-dse mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
38. I′-thi-hi-dse gi-o-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa bi^{n} da′, a bi^{n} da, ṭsi ga.

6

39. Da′ a bi^{n} da, ṭsi ga,
40. U′-ho^{n} u-ba-wi^{n}-xe ga thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
41. E′ shki wa-thi^{n}-e-çka sho^{n} ba zhi a′, a bi^{n} da, ṭsi ga,
42. O$^{n'}$-ba i-ṭa-xe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
43. Wa′-dsu-ṭa′, a bi^{n} da, ṭsi ga,
44. U′-ba-wi^{n}-xe the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
45. Sho$^{n'}$ xtsi ga-xa bi^{n} da′, a bi^{n} da, ṭsi ga,
46. I′-thi-hi-dse mo^{n}-thi^{n} bi do^{n} gi-o-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa i tsi^{n} da′, a bi^{n} da, ṭsi ga.

7

47. Da′ a bi^{n} da, ṭsi ga,
48. U′-ho^{n} ba-da-da-zhe ga tse a′, a bi^{n} da, ṭsi ga,
49. E′ shki do^{n} a′, a bi^{n} da, ṭsi ga,
50. Wa′-thi^{n}-e-çka sho^{n} ba zhi a′, a bi^{n} da, ṭsi ga
51. O$^{n'}$-ba i-ṭa-xe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
52. Wa′-dsu-ṭa, a bi^{n} da, ṭsi ga,
53. U′ ba-da-da-zhe the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
54. Sho$^{n'}$ xtsi ga-xa bi^{n} da′, a bi^{n} da, ṭsi ga,
55. I′-thi-hi-dse mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
56. I′-thi-hi-dse gi-o-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa bi^{n}-da′, a bi^{n} da, ṭsi ga,

8

57. Da′ a bi^{n} da, ṭsi ga,
58. U′-ho^{n} da-çi-ge ga tse a′, a bi^{n} da, ṭsi ga,
59. E′ shki wa-thi^{n} e-çka sho^{n} ba zhi a′, a bi^{n} da, ṭsi ga,
60. O$^{n'}$-ba i-ṭa-xe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
61. Wa′-dsu-ṭa, a bi^{n} da, ṭsi ga,
62. A′-ḳi-wi-çi-çi the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
63. Sho$^{n'}$ xtsi ga-xa bi^{n} da, a bi^{n} da, ṭsi ga,
64. I′-thi-hi-dse mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
65. I′-thi-hi-dse gi-o-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa bi^{n} da, a bi^{n} da, ṭsi ga.

9

66. Da′ a bi^{n} da, ṭsi ga,
67. U′-ho^{n} a-xto^{n} ga tse a′, a bi^{n} da, ṭsi ga,
68. Wa′-thi^{n}-e-çka sho^{n} ba zhi a′, a bi^{n} da, ṭsi ga,
69. Wa′-dsu-ṭa, a bi^{n} da, ṭsi ga,
70. O$^{n'}$-ba i-ṭa-xe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
71. I′ wa bi^{n} a-gino^{n}-zhi^{n}-zhi^{n} the no^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
72. Sho$^{n'}$ xtsi ga-xa bi^{n} da′, a bi^{n} da, ṭsi ga,
73. I′-thi-hi-dse mo^{n}-thi^{n} bi do^{n} shki a′, a bi^{n} da, ṭsi ga,
74. I′-thi-hi-dse gi-o-ṭs'e-ga ḳi-the mo^{n}-thi^{n} ṭa bi^{n} da′, a bi^{n} da, ṭsi ga.

10

75. Da′ a bi^{n} da, ṭsi ga,
76. Wa′-dsu-ṭa, a bi^{n} da, ṭsi ga,
77. O$^{n'}$-ba tha-gthi^{n} shki a′, a bi^{n} da, ṭsi ga,
78. U′-hi ṭa thi^{n} shki do^{n} a′, a bi^{n} da, ṭsi ga,
79. O$^{n'}$-ba tha-gthi^{n} shki u-hi ga-xe mo^{n}-thi^{n} ṭa ba sho^{n} a-ka′, a bi^{n} da, ṭsi ga.

Ḳi′-no^{N} Wi′-gi-e
Painting Ritual

(Free translation, p. 102)

1. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
2. Zhi$^{n'}$-ga da-do^{n} ḳi-no^{n} gi-the ṭa ba do^{n} a′, a bi^{n} da, ṭsi ga,
3. E′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
4. I′$^{n'}$ zhi^{n}-ga do-ba′, a bi^{n} da, ṭsi ga,
5. A′-ḳi-ko^{n} i-tse-the a-ka′, a bi^{n} da, ṭsi ga,
6. E′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
7. Ça′ zhi^{n}-ga ha-tho^{n}-çka ha do^{n} a′, a bi^{n} da, ṭsi ga,
8. Thi′-btho^{n}-btho^{n}-xe a-tsi a-the a-ka′, a bi^{n} da, ṭsi ga,
9. E′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
10. U′-ba-mo^{n}-xe i-tse-the a-ka′, a bi^{n} da, ṭsi ga,
11. E′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
12. Da′-ḳ'o i-the ga-xe a-ka′, a bi^{n} da, ṭsi ga,
13. O′-da-bthu i-the ga-xe a-ka′, a bi^{n} da, ṭsi ga,
14. Mo$^{n'}$-xe a-tha ḳ'a-be do^{n} a′, a bi^{n} da, ṭsi ga,
15. Da′-zhu-dse i-no^{n}-the a-ka′, a bi^{n} da, ṭsi ga,
16. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
17. Zhi$^{n'}$-ga ḳi-no^{n} gi-the ṭse a-tha e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
18. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
19. Ṭsi′-zhu U-dse-the Ṗe-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
20. U′-ça-ḳa thi^{n}-ge i-he-the a-ka′, a bi^{n} da, ṭsi ga.

21. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
22. Da′-do^{n} i-tha-thu-çe ṭse do^{n} e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
23. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
24. Ṭse′-ha-wa-gthe zhu-dse thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
25. I′-tha-thu-çe ṭse a-tha e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
26. I′-tha-thu-çe ḳshi-tha bi do^{n} a′, a bi^{n} da, ṭsi ga,
27. Mi′ hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
28. Wa′-pa-hi u-ḳi-a-sha thi^{n}-ge a-thi^{n} a-hi bi shki do^{n} a′, a bi^{n} da, ṭsi ga,
29. Wa′-pa-hi a-gtha ba zhi ḳi-the mo^{n}-thi^{n} ṭa bi tsi^{n} da e tsi-the, a′, a bi^{n} da, ṭsi ga.

30. Ṭse′-ha-wa-gthe zhu-dse thiⁿ-kshe a′, a biⁿ da, ṭsi ga.
31. I′-tha-thu-çe oⁿ-gi-tha bi doⁿ a′, a biⁿ da, ṭsi ga,
32. Mi′ hi-e ge ṭa′, a biⁿ da, ṭsi ga,
33. Wa′-ṗa-hi a-ḳi-a-sha thiⁿ-ge a-thiⁿ a-hi bi skhi doⁿ a′, a biⁿ da, ṭsi ga,
34. Wa′-ṗa-hi a-bu-zha-ge bi ḳi-the moⁿ-thiⁿ ṭa bi tsiⁿ da e-tsi-the a′, a biⁿ da, ṭsi ga.

35. Ṭse′-ha-wa-gthe zhu-dse thiⁿ-kshe a′, a biⁿ da, ṭsi ga,
36. I′-tha-thu-çe oⁿ-gi-tha bi doⁿ a′, a biⁿ da, ṭsi ga,
37. Mi′ hi-e ge ṭa′, a biⁿ da, ṭsi ga,
38. Wa′-ṗa-hi u-ḳi-sha thiⁿ-ge a thiⁿ a-hi bi shki doⁿ a′, a biⁿ da, ṭsi ga,
39. Wa′-ṗa-hi a-ḳi-zha-ta bi ḳi-the moⁿ-thiⁿ ṭa bi tsiⁿ da e′ tsi-the a′, a biⁿ da, ṭsi ga,

40. Ṭse′-ha-wa-gthe zhu-dse thiⁿ-kshe a′, a biⁿ da, ṭsi ga,
41. I′-tha-thu-çe oⁿ-gi-tha bi doⁿ a′, a biⁿ da, ṭsi ga,
42. Mi′ hi-e ge ṭa′, a biⁿ da, ṭsi ga,
43. Wa′-ṗa-hi u-ḳi-a-sha thiⁿ-ge a-thiⁿ a-hi bi shki doⁿ a′, a biⁿ da, ṭsi ga,
44. Wa′-ṗa-hi ge-goⁿ bi oⁿ-ḳi-the oⁿ-moⁿ-thiⁿ ṭa bi tsiⁿ da e-tsi-the a′, a biⁿ da, ṭsi ga.

45. He′-dsi xtsi a′, a biⁿ da, ṭsi ga,
46. Shoⁿ′ da-doⁿ i-tha-thu-çe ṭse doⁿ e-ḳi-e a-ka′, a biⁿ da, ṭsi ga,
47. He′-dsi xtsi a′, a biⁿ da, ṭsi ga,
48. Wa′-ḳoⁿ-da Hoⁿ-ba doⁿ thiⁿ-kshe a′, a biⁿ da, ṭsi ga,
49. I′-tha-thu-çe ṭse a-tha e-ḳi-e a-ka′, a biⁿ da, ṭsi ga,
50. Wa′-ḳoⁿ-da Hoⁿ-ba doⁿ thiⁿ-kshe a′, a biⁿ da, ṭsi ga,
51. I′-tha-thu-çe oⁿ-gi-tha bi doⁿ a′, a biⁿ da, ṭsi ga,
52. Wa′-ḳoⁿ-da noⁿ-wa-ṗa bi oⁿ-moⁿ-thiⁿ ṭa bi tsiⁿ da e-tsi-the a′, a biⁿ da, ṭsi ga,

53. Wa′-ḳoⁿ-da Hoⁿ-ba doⁿ thiⁿ-kshe a′ a biⁿ da, ṭsi ga,
54. I′-tha-thuç-e oⁿ-gi-tha bi doⁿ a′, a biⁿ da, ṭsi ga,
55. Wa′-ḳoⁿ-da e-shki doⁿ a′, a biⁿ da, ṭsi ga,
56. Iⁿ′-dse uⁿ-wa-ḳi-a-ṭa ba zhi oⁿ-moⁿ-thiⁿ ṭa bi tsiⁿ da e-tsi-the a′, a biⁿ da, ṭsi ga.

WĬ′-GI-E ṬO^{N}-GA
Ritual Great

(Free translation, p. 104)

1

1. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
2. Ṭsi′-zhu U-dse-the Ṗe-tho^{n}-ba ni-ḳa-shi-ga a-ka′, a bi^{n} da, ṭsi ga,
3. Wi′-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
4. Wo^{n}′-da hiu-dse o^{n}-ga-tha ba tho^{n} ṭa zhi i^{n} da, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
5. U′-ṭo^{n}-be ga-xe tse a-tha, e-ḳi-e a-ka′, a bi^{n} da, ṭsi ga,
6. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
7. Sho′-ḳa wa-ba-xi to^{n} a′, a bi^{n} da, ṭsi ga,
8. Wi′-ço^{n}-ga, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
9. Wo^{n}′-da hiu-dse ṭa o^{n}-ga-tha ba tho^{n} ta zhi i^{n} da, e gi-a bi a′, a bi^{n} da, ṭsi ga,
10. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
11. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
12. Wa′-zhi^{n}-ga wa-tha-xthi thi^{n}-ge kshe no^{n} a′, a bi^{n} da, ṭsi ga,
13. Zho′-gthe gi e do^{n} a′, a bi^{n} da, ṭsi ga,
14. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
15. The′ i-hiu-dse o^{n}-ga-the ṭa bi a-tha, e-tsi-the a′, a bi^{n} da, ṭsi ga,
16. She′ sho^{n} e tho, e-tsi-the a′, a bi^{n} da, ṭsi ga,
17. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
18. Wa′-zhi^{n}-ga wa-tha-xthi thi^{n}-ge kshe a′, a bi^{n} da, ṭsi ga,
19. I′-hiu-dse a-hiu bi a′, a bi^{n} da, ṭsi ga,
20. U′-ga-wi^{n}-xe do-ba ga-xe no^{n}-zhi^{n} a′, a bi^{n} da, ṭsi ga,
21. U′-ga-wi^{n}-xe wi^{n} ni-ḳa-shi-ga zhi a-ka′, a bi^{n} da, ṭsi ga,
22. U′-ga-wi^{n}-xe tho^{n}-ba ni-ḳa-shi-ga ba zhi a′, a bi^{n} da, ṭsi ga,
23. U′-ga-wi^{n}-xe tha-bthi^{n} ni-ḳa-shi-ga zhi a-ka′, a bi^{n} da, ṭsi ga,
24. U′-ga-wi^{n}-xe do-ba ni-ḳa-shi^{n}-ga bi a′, a bi^{n} da, ṭsi ga.

2

25. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
26. Wi′-ço^{n}-ga, e-ḳi-a, bi a′, a bi^{n} da, ṭsi ga,
27. Hiu′-dse o^{n}-ga-the ṭa bi a-tha, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
28. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
29. Çi′-thu-ça ba do^{n} a′, a bi^{n} da, ṭsi ga,
30. O′-ba-no^{n}-the do-ba ga-xe a-ka′, a bi^{n} da, ṭsi ga,
31. Çi′-thu-ça ba do^{n} a′, a bi^{n} da, ṭsi ga,
32. Zho^{n}′-ṗa-çe ṗe-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
33. Ga′ a-to^{n} a-ti a-ka′, a bi^{n} da, ṭsi ga,
34. Çi′-thu-ça ba do^{n} a′, a bi^{n} da, ṭsi ga,
35. Ni′ a-hi-no^{n}-zhi^{n} bi a′, a bi^{n} da, ṭsi ga,

36. Çi′-thu-ça ba do^{n} a′, a bi^{n} da, ṭsi ga,
37. Ni′ a-hi-no^{n}-zhi^{n} a-ka′, a bi^{n} da, ṭsi ga,
38. Çi′-thu-ça ba do^{n} a′, a bi^{n} da, ṭsi ga,
39. Shi′ ni a-hi-no^{n}-zhi^{n} bi a′, a bi^{n} da, ṭsi ga.

3

40. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
41. Çi′-thu-ça ba do^{n} a′, a bi^{n} da, ṭsi ga,
42. I^{n}′ pa-çi ha-tho^{n}-çka do^{n} a′, a bi^{n} da, ṭsi ga,
43. He′-dsi xtsi hi no^{n}-zhi^{n} a-ka′, a bi^{n} da, ṭsi ga,
44. Çi′-thu-ça ba do^{n} a′, a bi^{n} da, ṭsi ga,
45. U′-ḳ'u-be ha-tho^{n}-çka do^{n} a′, a bi^{n} da, ṭsi ga,
46. Thiu′-xe ṭs'a-zhi to^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
47. E′-dsi xtsi hi no^{n}-zhi^{n} a-ka′, a bi^{n} da, ṭsi ga.

4

48. Çi′-thu-ça ba do^{n} a′, a bi^{n} da, ṭsi ga,
49. Mo^{n}′-xe kshe a-ga-ha′, a bi^{n} da, ṭsi ga,
50. Hi′ no^{n}-zhi^{n} a-ka′, a bi^{n} da, ṭsi ga,
51. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
52. Wi′-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
53. Wo^{n}′-da ga-ni-tha′, a bi^{n} da, ṭsi ga,
54. Çi′ o^{n}-thu-ça ba tho^{n} ta zhi a, wi′-co^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
55. O′-ṭo^{n}-be ga-xe tse a-tha, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
56. Sho′-ḳa wa-ba-xi to^{n} a′, a bi^{n} da, ṭsi ga,
57. Wi′-ço^{n}-ga, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
58. Wo^{n}′-da ga-ni-tha′, a bi^{n} da, ṭsi ga,
59. Çi o^{n}-thu-ça ba tho^{n} ta zhi i^{n} da, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
60. Sho′-ḳa wa-ba-xi to^{n} a′, a bi^{n} da, ṭsi ga,
61. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
62. I″-zhu-dse thi^{n}-kshe no^{n} a′ a bi^{n} da, ṭsi ga,
63. E′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
64. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
65. The′ zhi^{n}-ga çi-u-ḳo^{n} tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
66. Zhi^{n}′-ga çi-u-ḳo^{n} the ṭa bi tse a, wi-ço^{n}-ga, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
67. Zhi^{n}′-ga çi-u-ḳo^{n} the mo^{n}-thi^{n} bi do^{n} a′, a bi^{n} da, ṭsi ga,
68. Çi′ ba-xthu-ga zhi ḳi-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
69. Çi-u′ i ḳi i-ṭs'a thi^{n}-ge ḳi-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
70. Xa′-dse no^{n}-sha-tha-ge ḳi-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga.

5

71. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
72. Sho′-ka wa-ba-xi to^{n} a′, a bi^{n} da, ṭsi ga,
73. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
74. I’$^{n'}$ ça-be thi^{n}-kshe no^{n} a′, a bi^{n} da, ṭsi ga,
75. E′-dsi xtsi a-thi^{n} gi e-do^{n} a′, a bi^{n} da, ṭsi ga,
76. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
77. The′ zhi^{n}-ga çi-u-ko^{n} tha ba tho^{n} tse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
78. Zhi$^{n'}$-ga çi-u-ko^{n} the ṭa bi tse a, wi-ço^{n}-ga, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
79. Zhi$^{n'}$-ga çi-u-ko^{n} the mo^{n}-thi^{n} bi do^{n} a′, a bi^{n} da, ṭsi ga,
80. Çi-u′ i-ki i-ṭs’a thi^{n}-ge ki-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′ a bi^{n} da, ṭsi ga,
81. Çi′ ba-xtho-ga zhi ki-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
82. Xa′-dse no^{n}-sha-tha-ge ki-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga.

6

83. E′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
84. Sho′-ka wa-ba-xi to^{n} a′, a bi^{n} da, ṭsi ga,
85. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
86. I’$^{n'}$-zhu-çka thi^{n}-kshe no^{n} a′, a bi^{n} da, ṭsi ga,
87. E′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
88. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
89. The′ zhi^{n}-ga çi-u-ko^{n} tha ba tho^{n} tse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
90 . Zhi$^{n'}$-ga çi-u-ko^{n} the ṭa bi tse a′, wi-ço^{n}-ga, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
91. Zhi$^{n'}$-ga çi-u-ko^{n} the mop-thi^{n} bi do^{n} a′, a bi^{n} da, ṭsi ga,
92. Çi′ ba-xtho-ga zhi ki-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
93. Çi-u′ ki i-ṭs’a thi^{n}-ge ki-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
94. Xa′-dse no^{n}-sha-tha-ge ki-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga.

7

95. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
96. Wi′-ço^{n}-ga, e-ki-a bi a′, a bi^{n} da, ṭsi ga,
97. Wa′-xo-be pi-zhi a′, a bi^{n} da, ṭsi ga,
98. We′-ki-k’o^{n} thi^{n}-ge i^{n} da, e-ki-e a-ka′, a bi^{n} da, ṭsi ga,
99. Sho′-ka wa-ba-xi to^{n} a′, a bi^{n} da, ṭsi ga,
100. O′-ṭo^{n}-be ga-xe thi^{n} ha, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
101. Thu-e′ xtsi the do^{n} a, a bi^{n} da, ṭsi ga,

102. Mo$^{n'}$-hi^{n}-çi zhu-dse thi^{n}-kshe no^{n} a′, a bi^{n} da, ṭsi ga,
103. E′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
104. Wi′-zhi^{n}-the, e-tsi-the a^{n}, a bi^{n} da, ṭsi ga,
105. The′ zhi^{n}-ga mo^{n}-hi^{n} tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
106. Zhi$^{n'}$-ga mo^{n}-hi^{n} tha ba tho^{n} ta zhi a, wi-ço^{n}-ga, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
107. E′-zhi ça u-ṭo^{n}-ga xtsi^{n} da, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
108. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,

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109. Sho′-ḳa wa-ba-xi to^{n} a′, a bi^{n} da, ṭsi ga,
110. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
111. Mo^{n}-hi^{n}-çi ṭo-ho thi^{n}-kshe no^{n} a′, a bi^{n} da, ṭsi ga,
112. E′-dsi xtsi a-thi^{n} gi e do^{n} a, a bi^{n} da, ṭsi ga,
113. Wi′-zhi^{n}-the, e-tsi-the a′- a bi^{n} da, ṭsi ga,
114. The′ zhi^{n}-ga mo^{n}-hi^{n} tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
115. Zhi$^{n'}$-ga mo^{n}-hi^{n} tha ba tho^{n} ta zhi, a wi-ço^{n}-ga, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
116. E′-zhi ça u-ṭo^{n}-ga xtsi^{n} da, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
117. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-a bi a′, a bi^{n} da, ṭsi ga.

9

118. E′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
119. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
120. Mo$^{n'}$-hi^{n}-çi ça-be thi^{n}-kshe no^{n} a′, a bi^{n} da, ṭsi ga,
121. E′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
122. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
123. The′ zhi^{n}-ga mo^{n}-hi^{n} tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
124. Zhi$^{n'}$-ga mo^{n}-hi^{n} tha ba tho^{n} ta zhi a, wi-ço^{n}-ga, e-gi-e a-ka, a bi^{n} da, ṭsi ga,
125. E′-zhi ça u-ṭo^{n}-ga xtsi^{n} da, e-gi-e bi a′, a bi^{n} da, ṭsi ga,
126. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-e a-ka′, a bi^{n} da, ṭsi ga.

10

127. E′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
128. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
129. Mo$^{n'}$-hi^{n} i-ba btho-ga kshe no^{n} a′, a bi^{n} da, ṭsi ga,
130. E′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
131. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
132. The′ zhi^{n}-ga mo^{n}-hi^{n} tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da ṭsi ga,
133. She′ sho e tho, e-tsi-the a′, a bi^{n} da, ṭsi ga,

134. She e′shno^{n} u-tha-dse tha to^{n} she a′, wi-ço^{n}-ga, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
135. Zhi^{n}′-ga mo^{n}-hi^{n} tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
136. Zhi^{n}′-ga mo^{n}-hi^{n} the mo^{n}-thi^{n} bi do^{n} a′, a bi^{n} da, ṭsi ga,
137. Mo^{n}′-hi^{n} gi-pa-hi ḳi-the mo^{n}-thi^{n} ṭa bi ṭsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
138. Da′ i-ba-kshi^{n} da zhi ḳi-the ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga.

11

139. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
140. Sho′-ḳa wa-ba-xi to^{n} a′, a bi^{n} da, ṭsi ga,
141. Wi′-ço^{n}-ga, e-gi-a bi a′, a bi^{n} da ,ṭsi ga,
142. Wa′-xo-be ṗi-zhi a′, a bi^{n} da, ṭsi ga,
143. We′-ḳi-ḳ'o^{n} thi^{n}-ge i^{n} da, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
144. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
145. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
146. Ṗo^{n}-ṭo^{n}-ga hi zhi^{n}-ga to^{n} no^{n} a,′ a bi^{n} da, ṭsi ga,
147. E′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
148. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
149. The′ zhi^{n}-ga we-ga-tho^{n}-ça ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
150. Zhi^{n}′-ga we-ga-tho^{n}-ça ba tho^{n} ta zhi a′, wi-ço^{n}-ga, e-gi-e a-ka, a bi^{n} da, ṭsi ga,
151. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-e a-ka′, a bi^{n} da, ṭsi ga.

12

152. E′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
153. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
154. Ṗo^{n}-ṭo^{n}-ga hi to^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
155. E′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
156. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
157. The′ zhi^{n}-ga we-ki i-he-tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
158. E′-zhi ça u-ṭo^{n}-ga xtsi^{n} da, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
159. Zhi^{n}′-ga we-ga-tho^{n}-ça ba tho^{n} ta zhi i^{n} da, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
160. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-e a-ka′, a bi^{n} da, ṭsi ga.

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161. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
162. Thu-e′, xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
163. Ṗo^{n}′ ṭo^{n}-ga ṭ'o-xe to^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
164. E′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
165. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
166. The′ zhi^{n}-ga we-ḳi i-he-tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
167. Zhi^{n}′-ga we-ḳi i-he-tha ba tho^{n} ta zhi a′, wi-ço^{n}-ga, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
168. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-e a-ka′, a bi^{n} da, ṭsi ga.

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169. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
170. Zho^{n}′ zhi-hi to^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
171. E′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
172. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
173. The′ zhi^{n}-ga we-ḳi i-he-tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
174. Zhi^{n}′-ga we-ḳi i-he-tha ba tho^{n} ta zhi a, tha e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
175. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-a bi a′, a bi^{n} da, ṭsi ga,

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176. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
177. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
178. Zho^{n}′ sha-be to^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
179. E′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
180. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
181. The′ zhi^{n}-ga we-ḳi i-he-tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
182. Zhi^{n}′-ga we-ḳi i-he-tha ba tho^{n} ta zhi^{n} da, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
183. E′-zhi ça u-ṭo^{n}-ga xtsi i^{n} da, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
184. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-e a-ka′, a bi^{n} da, ṭsi ga.

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185. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
186. Thiu′ xe çi to^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
187. He′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
188. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
189. The′ zhi^{n}-ga we-ḳi i-he-tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
190. Zhi^{n}′-ga we-ḳi i-he-tha ba tho^{n} ta zhi a, wi-ço^{n}-ga, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
191. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-e, a-ka′ a bi^{n} da, ṭsi ga.

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192. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
193. Thiu′-xe ṭs'a-zhi to^{n} no^{n} a′, a bi^{n} da, ṭsi ga,
194. E′-dsi xtsi a-thi^{n} gi e do^{n} a′, a bi^{n} da, ṭsi ga,
195. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
196. The′ zhi^{n}-ga we-ḳi i-he-tha ba tho^{n} ṭse i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
197. She′ e shno^{n} u-tha-dse tha to^{n} she a, wi-ço^{n}-ga, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
198. Zhi^{n}′-ga we-ḳi i-he-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga.

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199. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
200. Mo^{n}′-hi^{n} i-ba btho-ga do^{n} a′, a bi^{n} da, ṭsi ga,
201. Gthu′-çe a-tsi-tha bi a′, a bi^{n} da, ṭsi ga,
202. I′-ba-çpo^{n} a-tsi-a-tha ba do^{n} a′, a bi^{n} da, ṭsi ga,
203. Wa-bi^{n} ba-dsu-zhe gthe to^{n} a′, a bi^{n} da, ṭsi ga,
204. Ba′-zha-be a-tsi-a-tha bi a′, a bi^{n} da, ṭsi ga,
205. Ṭa′-dse the-tse e-no^{n}-ha kshi the a-ka′, a bi^{n} da, ṭsi ga,
206. Ba′-xo^{n} a-tsi-a-tha bi a′, a bi^{n} da, ṭsi ga,
207. Ba′-ge-be a-tsi-a-the a-ka′, a bi^{n} da, ṭsi ga,
208. We′-tsi^{n} ho-no^{n}-ka e-go^{n} kshe a′, a bi^{n} da, ṭsi ga,
209. Gthi′-shto^{n} a-tsi-a-the a-ka′, a bi^{n} da, ṭsi ga,
210. Zhu′-dse the a-sti-a-tha bi a′, a bi^{n} da, ṭsi ga,
211. Gthu′-shto^{n} a-tsi-a-tha bi a′, a bi^{n} da, ṭsi ga.

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212. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
213. We′-tsi^{n} ho-no^{n}-ka e-go^{n} ke a′, a bi^{n} da, ṭsi ga,
214. Gthi′-ço^{n}-ço^{n}-tha ba do^{n} a′, a bi^{n} da, ṭsi ga,
215. No^{n}′-be u-bi zhu-zhu the a-ka′, a bi^{n} da, ṭsi ga,
216. Bi′-hu-ṭo^{n} u-ha-ha a-ka′, a bi^{n} da, ṭsi ga,
217. We′-tsi^{n} no^{n}-pe-wa-the xtsi^{n} da, e-ki-e a-ka′, a bi^{n} da, ṭsi ga,
218. We′-tsi^{n} wa-ko^{n}-da xtsi^{n} da, e-ki-e a-ka′, a bi^{n} da, ṭsi ga.

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219. E′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
220. Wi′-ço^{n}-ga, e-ki-a bi a′, a bi^{n} da, ṭsi ga,
221. Wa′-xo-be pi-zhi a′, a bi^{n} da, ṭsi ga,
222. We′-ki-k'o^{n} thi^{n}-ge i^{n} da, e-ki-a bi a′, a bi^{n} da, ṭsi ga,
223. O′-ṭo^{n}-be ga-xe ṭse a-tha, e-ki-a bi a′, a bi^{n} da, ṭsi ga,
224. He′ dsi xtsi a′, a bi^{n} da, ṭsi ga,
225. Sho′-ka wa-ba-xi to^{n} a′, a bi^{n} da, ṭsi ga,
226. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
227. U′-pa-çe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
228. Wi′-ço^{n}-ga she gi thi^{n} da, e-ki-a bi a′, a bi^{n} da, ṭsi ga,
229. U′-gi-ki-a ba thi^{n} ha, e-ki-e a-ka′, a bi^{n} da, ṭsi ga,
230. Wi′-ço^{n}-ga, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
231. Ha′-ṭa-ha xtsi a′, a bi^{n} da, ṭsi ga,
232. Wa′-xpa-thi^{n} tha-thi^{n} sha zhi no^{n}, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
233. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
234. Wi′-zhi^{n}-the, e-tsi,the a′, a bi^{n} da, ṭsi ga,
235. U′-k'u-be wi^{n} pshi a tha, e-tsi-the a′, a bi^{n} da, ṭsi ga,
236. O^{n}′-ha-go^{n} mo^{n}-zhi xtsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
237. U′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-e a-ka′, a bi^{n} da, ṭsi ga.

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238. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
239. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
240. U-pa-çe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
241. Wi′-ço^{n}-ga she gi thi^{n} da, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
242. U′-gi-ḳi-a ba thi^{n} ha, e-ḳi-e a-ka′, a bi^{n} da, ṭsi ga,
243. Wi′-ço^{n}-ga, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
244. Ha′-ṭa-ha xtsi, wa-xpa-thi^{n} tha thi^{n} sha no^{n}, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
245. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
246. U′-ḳ'u-be tho^{n}-ba^{n} shi a tha, e-tsi-the a′, a bi^{n} da, ṭsi ga,
247. O^{n}′-ha-go^{n} mo^{n}-zhi xtsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga.

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248. E′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
249. Wi′-ço^{n}-ga, e-gi-a a-ka′, a bi^{n} da, ṭsi ga,
250. O′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
251. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
252. Ho^{n}′-ba i-ṭa-xe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
253. Ga′-gi-gi-dse hi the no^{n}-zhi^{n} a′, a bi^{n} da, ṭsi ga,
254. U′-pa-çe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
255. Wi′-ço^{n}-ga she gi thi^{n} da, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
256. I′-zhu-zhu-ba xtsi gi thi^{n} we-ṭo^{n}-i^{n} da, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
257. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
258. Wi′-ço^{n}-ga, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
259. Ha′-ṭa-ha xtsi, wa-xpa-thi^{n} tha thi^{n} sha zhi no^{n}, e-gi-a bi a′, a bi^{n} da, ṭsi ga,
260. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
261. U′-ḳ'u-be tha-bthi^{n} ^{n}shi a-tha, e-tsi-the a′, a bi^{n} da, ṭsi ga,
262. Ni′-ḳa wi^{n} u-shko^{n} bi tse a-tha, e-tsi-the a′, a bi^{n} da, ṭsi ga,
263. U′-shko^{n} ho^{n} to^{n} a a′, a bi^{n} da, ṭsi ga,
264. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
265. Xa′-dse no^{n}-xtho^{n}-zhe i-tse-tha bi tse a-tha, e-tsi-the a′, a bi^{n} da, ṭsi ga,
266. Çi′-pa zha-ṭa xtsi bi tse a, wi-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
267. She′ e shno^{n} u-tha-dse tha-to^{n} she a′, wi-ço^{n}-ga, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
268. U′-ṭo^{n}-be ga-xa thi^{n} ha, e-gi-e a-ka′, a bi^{n} da, ṭsi ga.

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269. Ho^{n}′-ba i-ṭa-xe tho^{n} dsi a′ a bi^{n} da, ṭsi ga,
270. Thu-e′ xtsi the do^{n} a′, a bi^{n} da, ṭsi ga,
271. U′-pa-çe tho^{n} dsi a′, a bi^{n} da, ṭsi ga,
272. Wi′-ço^{n}-ga she gi thi^{n} da, e-ḳi a bi a′, a bi^{n} da, ṭsi ga,

273. I′-zhu-zhu-ba xtsi gi thiⁿ we-ṭoⁿ-iⁿ da, e-ḳi-a bi a′, a biⁿ da, ṭsi ga,
274. U′-gi-ḳi-a ba thiⁿ ha, e-ḳi-a bi a′, a biⁿ da, ṭsi ga,
275. Wi′-çoⁿ-ga, e-gi-a bi a′, a biⁿ da, ṭsi ga,
276. Ha′-ṭa-ha xtsi a′, a biⁿ da, ṭsi ga,
277. Wa′-xpa-thiⁿ tha thiⁿ-sha zhi noⁿ, e-gi-e a-ka′, a biⁿ da, ṭsi ga,
278. Wi′-zhiⁿ-the, e-tsi-the a′, a biⁿ da, ṭsi ga,
279. U′-ḳ'u-be do-ba pshi a-tha, e-tsi-the a′, a biⁿ da, ṭsi ga,
280. Ni′-ḳa wiⁿ u-shkoⁿ bi tse e-pshe noⁿ, e-dsi a-ka′, wi-zhiⁿ-the, e-tsi-the a′, a biⁿ da, ṭsi ga,

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281. He′-dsi xtsi a′, a biⁿ da, ṭsi ga,
282. Wi′-çoⁿ-ga, e-ḳi-a bi a′, a biⁿ da, ṭsi ga,
283. Thi′-ṭo-ge gtha ba thiⁿ ha, e-ḳi-a, bi a′, a biⁿ da, ṭsi ga,
284. Ṭsi′-zhu U-dse-the Ṗe-thoⁿ-ba wi-e-bthiⁿ da, e-ḳi-a bi a′, a biⁿ da, ṭsi ga,
285. Xtha′-xtha thiⁿ-ge ni-ḳa-shi-ga oⁿ-ga toⁿ iⁿ da, e-ḳi-a bi a′, a biⁿ da, ṭsi ga,
286. Wa′-dsu-ṭa wiⁿ-oⁿ-woⁿ thiⁿ, e shki doⁿ a′, a biⁿ da, ṭsi ga,
287. Wa′-noⁿ-xe a-ṭa i-the ṭa tsiⁿ da, e-ḳi-e a-ka′, a biⁿ da, ṭsi ga,
288. Ni′-ḳa wiⁿ-oⁿ-woⁿ thiⁿ e shki doⁿ a′, a biⁿ da, ṭsi ga,
289. Wa′-noⁿ-xe a-ṭa i-the ṭa tsiⁿ da, e-ḳi-a bi a′, a biⁿ da, ṭsi ga,
290. Ṭo′-ḳa noⁿ-zhiⁿ wiⁿ-oⁿ-woⁿ thiⁿ e shki doⁿ a′, a biⁿ da, ṭsi ga,
291. Wa′-noⁿ-xe a-ṭa i-the ṭa tsiⁿ da, e-ḳi-a bi a′, a biⁿ da, ṭsi ga.

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292. He′-dsi xtsi a′, a biⁿ da, ṭsi ga,
293. Wi′-çoⁿ-ga, e-ḳi-a bi a′, a biⁿ da, ṭsi ga,
294. Thi′-ṭo-ge gtha ba thiⁿ ha, e-ḳi-a bi a′, a biⁿ da, ṭsi ga,
295. He′-dsi xtsi a′, a biⁿ da, ṭsi ga,
296. Çi′-thu-ça ba doⁿ a′, a biⁿ da, ṭsi ga,
297. U′-zhoⁿ-ge wiⁿ-a-ha u-çi-thu-çe a-ka′, a biⁿ da, ṭsi ga,
298. U′-ba-noⁿ-the do-ba kshi-the a-ka′, a biⁿ da, ṭsi ga,
299. We′-tha-bthiⁿ-oⁿ tse dsi a′, a biⁿ da, ṭsi ga,
300. I′-ga-dsi-oⁿ i-he-the a-ka′, a biⁿ da, ṭsi ga,
301. Wi′-zhiⁿ-the, e-tsi-the a′, a biⁿ da, ṭsi ga,
302. Ni′-ḳa wiⁿ e-dsi a-ka e-pshe noⁿ, e-dsi a-ka′ tha, e-tsi-the a′, a biⁿ da, ṭsi ga,
303. U′-shkoⁿ hoⁿ toⁿ, e-tsi-the a′, a biⁿ da, ṭsi ga,
304. Wa′-ḳa-hi ṭoⁿ a-ka tha, e-tsi-the a′, a biⁿ da, ṭsi ga,
305. Da′ ni-the thiⁿ-ge ni-ḳa-shi-ga toⁿ a tha, e-tsi-the a′, a biⁿ da, ṭsi ga,
306. He′ zhiⁿ-ga toⁿ a tha, e-tsi-the a′, a biⁿ da, ṭsi ga,
307. Wa′-zhiⁿ ṗi-zhi xtsi bi a tha, e-tsi-the a′, a biⁿ da, ṭsi ga,

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308. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
309. Wi′-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
310. Thi′-ṭo-ge gtha ba thi^{n} ha, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
311. Wa′-no^{n}-xe a-ṭa i-the i^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
312. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
313. We′-tsi^{n} ho-no^{n}-ḳa e-go^{n} kshe a′, a bi^{n} da, ṭsi ga,
314. Gthe′-çe a-tsi-a-tha ba do^{n} a′, a bi^{n} da, ṭsi ga,
315. No^{n}′-be u-bi-zhu-zhu a-ka′, a bi^{n} da, ṭsi ga,
316. Bi′-hu-ṭo^{n} u-ha-ha a-ka′, a bi^{n} da, ṭsi ga.

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317. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
318. Wi′-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
319. Thi′-ṭo-ge gtha ba thi^{n} ha, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
320. We′-tsi^{n} ho-no^{n}-ḳa e-go^{n} kshe a′, a bi^{n} da, ṭsi ga,
321. Gthi′-u-bthi^{n} a-tsi-a-tha ba do^{n} a′, a bi^{n} da, ṭsi ga,
322. Wi′-tsi go ga-ho-sho^{n} ha zho^{n} kshe a′, a bi^{n} da, ṭsi ga,
323. I′-tho^{n}-bi-o^{n} tse dsi a′, a bi^{n} da, ṭsi ga,
324. We′-tsi^{n} ho-no^{n}-ḳa e-go^{n} kshe a′, a bi^{n} da, ṭsi ga,
325. Gthi′-u-bthi^{n} a-tsi-a-tha ba do^{n} a′, a bi^{n} da, ṭsi ga,
326. Wi′-ṭsi-go ga-ṭa-kshi^{n} i-the-tha bi to^{n} a′, a bi^{n} da, ṭsi ga,
327. We′-tha-bthi^{n}-o^{n} tse dsi a′, a bi^{n} da, ṭsi ga,
328. We′-tsi^{n} ho-no^{n}-ḳa e-go^{n} kshe a′, a bi^{n} da, ṭsi ga,
329. Gthi′-u-bthi^{n} a-tsi-a-tha ba do^{n} a′, a bi^{n} da, ṭsi ga,
330. Wi′-ṭsi-go ni-dse a-ṭa mo^{n}-gthe thi^{n} kshe ga-xe a-ka′, a bi^{n} da, ṭsi ga,
331. We′-do-bi-o^{n} tse dsi a′, a bi^{n} da, ṭsi ga,
332. We′-tsi^{n} ho-no^{n}-ḳa e-go^{n} kshe a′, a bi^{n} da, ṭsi ga,
333. Gthi′-u-bthi^{n} a-tsi-a-tha ba do^{n} a′, a bi^{n} da, ṭsi ga,
334. Ha′-shi pa-gthe xtsi a′, a bi^{n} da, ṭsi ga,
335. I′ wa-bi^{n} ga-ṭa-the i-he-the a-ka′, a bi^{n} da, ṭsi ga.

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336. Hé dsi xtsi á, a bi^{n} da, tsi ga,
337. Wi′-ço^{n}-ga, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
338. Thi′-ṭo-ge gtha ba thi^{n} ha, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
339. A′-bi-ṭa a-tsi-a-the a-ka′, a bi^{n} da, ṭsi ga,
340. Zhe′-ga tha-ṭa thi^{n} dsi a′, a bi^{n} da, ṭsi ga,
341. Ga′-wi^{n} a-tsi-a-tha ba do^{n} a′, a bi^{n} da, ṭsi ga,
342. Wa′-shi^{n} u-ba-zhi^{n} tsi he ga-xe a-ka′, a bi^{n} da, ṭsi ga,
343. I′-u-tha-btho^{n}-çe a-tsi-a-the a-ka′, a bi^{n} da, ṭsi ga,
344. Wi′-zhi^{n}-the, e-tsi-the a′, a bi^{n} da, ṭsi ga,
345. I′-u-wa-no^{n}-be sxtis da, e-tsi-the a′, a bi^{n} da, ṭsi ga,

346. Zhi^{n}′-ga no^{n}-bthe the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
347. Zhi^{n}′-ga no^{n}-bthe the mo^{n}-thi^{n} bi do^{n} a′, a bi^{n} da, ṭsi ga,
348. Ni′ da-ḳa-dse u-bi-do^{n} mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
349. A′-dsu-ṭa i-ga-çi-ge ḳi-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga.

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350. E′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
351. Zhe′-ga tha-ṭa dsi a′, a bi^{n} da, ṭsi ga,
352. Ga′-wi^{n} a tsi-a-tha ba do^{n} a′, a bi^{n} da, ṭsi ga,
353. Wi′-zhi^{n}-the, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
354. We′-thi^{n} ça-gi xtsi^{n} da, e-ḳi-a bi a′, a bi^{n} da, ṭsi ga,
355. Wa′-xo-be o^{n}-gi-the ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,
356. Thi′-u-ba-he tha-ṭa ga kshe a′, a bi^{n} da, ṭsi ga,
357. Btho′-ga zhu-dse ṗe-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
358. Ṭsi′-zhu U-dse-the Ṗe-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
359. E′-no^{n}-ha kshi-the a-ka′, a bi^{n} da, ṭsi ga,
360. Mo^{n}′-ço^{n}-thi^{n} gthe shki a′, a bi^{n} da, ṭsi ga,
361. Mi′ hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
362. We′-ḳi i-he-the mo^{n}-thi^{n} ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga.

363. He′-dsi xtsi a′, a bi^{n} da, ṭsi ga,
364. Ṭse′-dse-xe ga thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
365. Wa′-xo-be o^{n}-gi-the ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,

366. Tho^{n}′-dse-u-thi-xi^{n} ga thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
367. Wa′-xo-be o^{n}-gi-the ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,

368. Çi^{n}-dse ga kshe a′, a bi^{n} da, ṭsi ga,
369. Wa′-xo-be o^{n}-gi-the ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,

370. Ṗa′-xi^{n} ga thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
371. Wa′-xo-be o^{n}-gi-the ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,

372. He′ tha-ṭa ga tse a′, a bi^{n} da, ṭsi ga,
373. Wa′-xo-be o^{n}-gi-the ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga,

374. I′-ḳi ga-thi^{n}-kshe shki a′, a bi^{n} da, ṭsi ga,
375. Wa′-xo-be o^{n}-gi-the ṭa bi tsi^{n} da, e-tsi-the a′, a bi^{n} da, ṭsi ga.

Ceremonial Songs

Song 1

(Free translation, p. 117)

1

Wi-ṭsi-go thu-e ṭa bi do^{n} e ho-o, ho-o
Mo^{n}-zho^{n} the-ge u-tho-e ṭa ba do^{n} e he,
Wi-ṭsi-go thu-e ṭa bi do^{n} ho-o.

2

Zho^{n}-ge the-ge u-tho-e ṭa ba do^{n} e he.

3

Xtha-be the-ge u-tho-e ṭa ba do^{n} e he.

4

Ḳ'u-be the-ge u-tho-e ṭa ba do^{n} e he.

Song 2

(Free translation, p. 118)

1

Wi-ṭsi-go tho-e mo^{n}-thi^{n} be
Wi-ṭsi-go tho-e mo^{n}-thi^{n} be,
Mo^{n}-zho^{n} the-ge u-tho-e mo^{n} thi^{n} be,
Mo^{n}-zho^{n} the-ge u-tho-e mo^{n}-thi^{n} be,
Wi-ṭsi-go tho-e mo^{n}-thi^{n} be.

2

Zho^{n}-ge the-ge u-tho-e mo^{n}-thi^{n} be.

3

Xtha-be the-ge u-tho-e mo^{n}-thi^{n} be.

4

Ḳ'u-be the-ge u-tho-e mo^{n} thi^{n} be.

Song 3

(Free translation, p. 119)

He-no^{n} hi-ga-çko^{n}-the a-tho^{n}-ka,
He-no^{n} hi-ga-çko^{n}-the a-tho^{n}-ka
He-no^{n} hi-ga-çko^{n}-the a-tho^{n}-ka
He-no^{n} hi-ga-çko^{n}-the a-tho^{n}-ka he-e he-e
He-ga-çko^{n}-the a-tho^{n}-ka,
He-no^{n} hi-ga-çko^{n}-the a-tho^{n}-ka he-e he-e.

SONG 4

(Free translation, p. 119)

1

Wi-ṭsi-go hi-thi-gthoⁿ ṭa bi the the e
Wi-ṭsi-go hi-thi-gthoⁿ ṭa bi the,
Moⁿ-zhoⁿ the-ge hi-thi-gthoⁿ ṭa bi the the he the,
Wi-ṭsi-go hi-thi-gthoⁿ ṭa bi the.

2

Xtha-be the-ge hi-thi-gthoⁿ ṭa bi the the he the,

3

Ḳ'u-be the-ge hi-thi-gthoⁿ ṭa bi the the he the.

ṬSIU'-I-BTHA U-THI-SHOᴺ WA-THOᴺ
Marching around the Village Song

(Free translation, p. 121)

1

Moⁿ-thiⁿ-ḳa u-thi-shoⁿ a-tha bi e-he,
Moⁿ-thiⁿ-ḳa u-thi-shoⁿ a-tha bi e-he, e-he,
Da-doⁿ a-thiⁿ a-doⁿ u-thi-shoⁿ a-tha bi e-he, he.

2

Moⁿ-thiⁿ-ḳa u-thi-shoⁿ a-tha bi e-he,
We-tsiⁿ a-thiⁿ a-doⁿ u-thi-shoⁿ a-tha bi e-he, e-he,
Moⁿ-thiⁿ-ḳa u-thi-shoⁿ a-tha bi e-he, he.

3

Moⁿ-thiⁿ-ḳa u-thi-shoⁿ a-tha bi e-he,
I-ba 'thiⁿ a-doⁿ u-thi-shoⁿ a-tha bi e-he, e-he,
Moⁿ-thiⁿ-ḳ au-thi-shoⁿ a-tha bi e-he, he.

4

Moⁿ-thiⁿ-ça u-thi-shoⁿ a-tha bi e-he,
Ṭa-ha 'thiⁿ a-doⁿ u-thi-shoⁿ a-tha bi e-he, e-he,
Moⁿ-thiⁿ-ḳa u-thi-shoⁿ a-tha ti e-he, he.

WI'-GI-E

(Free translation, p. 122)

1. Hoⁿ'-ga, Wa-zha-zhe e-thoⁿ-ba' a biⁿ da, ṭsi ga,
2. Wa'-ḳoⁿ-da wiⁿ zhi-i-ga-the xtsi a-ni-ḳa-shi-ga a-thiⁿ he iⁿ da', a biⁿ da, ṭsi ga,
3. Wa'-ḳoⁿ-da hoⁿ-ba doⁿ thiⁿ-kshe a', a biⁿ da, ṭsi ga,
4. Zho'-i-ga the xtsi a-ni-ḳa-shi-ga a-thiⁿ he iⁿ da', a biⁿ da, ṭsi ga,
5. Ṭs'e wa-ṭse-xi a-thiⁿ he iⁿ da', a biⁿ da, ṭsi ga,
6. Hoⁿ'-ga, Wa-zha-zhe e-thoⁿ-ba', a biⁿ da, ṭsi ga,
7. Zho'-i-ga the tha thiⁿ-she doⁿ skhi a', a biⁿ da, ṭsi ga,
8. Ṭs'e wa-ṭse-xi tha thiⁿ-she ṭa tse a', Hoⁿ-ga e-gi-e a-ka', a biⁿ da, ṭsi ga.

5

(Free translation, p. 122)

Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} a-tha bi e-he,
Wa-xthe a-thi^{n} a-do^{n} u-thi-sho^{n} a-tha bi e-he, e-he,
Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} a-tha bi e-he, he.

Song 1

(Free translation, p. 123)

1

Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} he no, ho,
Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} he no, ho,
I^{n}-gtho^{n}-ṭo^{n}-ga wi a-do^{n} bthe a-thi^{n} he no, ho,
Bthe a-do^{n} bthe a-thi^{n} he no,
I^{n}-tho^{n}-ṭo^{n}-ga wi a-do^{n} bthe a-thi^{n} he no,
Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} he no.

Wi′-gi-e

(Free translation, p. 123)

1. Ho^{n}′-ga, Wa-zha-zhe e-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
2. Wa′-ḳo^{n}-da wi^{n} zho-i-ga the xtsi a-ni-ḳa-shi-ga a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
3. Wa′-ḳo^{n}-da ho^{n} do^{n} thi^{n}-kshe a′, a bi^{n} da, ṭsi ga,
4. Zho′-i-ga the xtsi a-ni-ḳa-shi-ga a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
5. Ṭs'e′ wa-ṭse-xi a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
6. Ho^{n}′-ga, Wa-zha-zhe e-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
7. Zho′-i-ga the tha-thi^{n}-she do^{n} shki a′, a bi^{n} da, ṭsi ga,
8. I′-ṭs'a thi^{n}-ge tha-thi^{n}-she ṭa tse a′, Ho^{n}′-ga e-gi-e a-ka′, a bi^{n} da, ṭsi ga.

2

(Free translation, p. 124)

Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} he no, ho,
Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} he no, ho,
Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} he no, ho,
Wa-xthe a-gtha-thi^{n} bthe a-do^{n} bthe a-thi^{n} hi^{n} do, ho,
Bthe a-do^{n} bthe a-thi^{n} hi^{n} do,
Wa-xthe a-gtha-thi^{n} bthe a-do^{n} bthe a-thi^{n} hi^{n} do,
Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} hi^{n} do.

3

(Free translation, p. 124)

Mo^{n}-thi^{n}-ḳa u-thi^{n}-sho^{n} bthe a-thi^{n} hi^{n} do, ho,
Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} hi^{n} do, ho,
Ça-be ṭo^{n}-ga bthi^{n} a-do^{n} bthe a-thi^{n} hi^{n} do, ho,
Bthe a-do^{n} bthe a-thi^{n} hi^{n} do,
Ça-be ṭo^{n}-ga bthi^{n} a-do^{n} bthe a-thi^{n} hi^{n} do,
Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} hi^{n} do.

WI′-GI-E

(Free translation, p. 124)

1. Ho^{n}′-ga Wa-zha-zhe e-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
2. We′-tsi^{n} pe-zhi wi^{n} a′, a bi^{n} da, ṭsi ga,
3. Zho′-i-ga the xtsi a-ni-ḳa-shi-ga a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
4. Mi′ hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
5. Mo^{n}′-ço^{n}-thi^{n} gthe xtsi a′, a bi^{n} da, ṭsi ga,
6. We′-ḳi i-he a-the a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
7. Ho^{n}′-ga Wa-zha-zhe e-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
8. Zho′-i-ga the tha-thi^{n}-she do^{n} shki a′, a bi^{n} da, ṭsi ga,
9. Mi′-hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
10. Mo^{n}′-ço^{n}-thi^{n} gthe xtsi a′, a bi^{n} da, ṭsi ga,
11. We′-ḳi i-he-the tha thi^{n}-she ṭa tse a′, Ho^{n}-ga, e-gi-e a-ka′, a bi^{n} da, ṭsi ga.

4

(Free translation, p. 124)

Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} hi^{n} do, ho,
Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} hi^{n} do, ho,
Mo^{n}-hi^{n} ho^{n}-ga 'bthi^{n} a-do^{n} bthe a-thi^{n} hi^{n} do, ho,
Bthe a-do^{n} bthe a-thi^{n} hi^{n} do,
Mo^{n}-hi^{n} ho^{n}-ga 'bthi^{n} a-do^{n} bthe a-thi^{n} hi^{n} do,
Mo^{n}-thi^{n}-ḳa u-thi-sho^{n} bthe a-thi^{n} hi^{n} do.

WI′-GI-E

(Free translation, p. 125)

1. Ho^{n}-ga Wa-zha-zhe e-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
2. Wa′-dsu-ṭa pe-zhi wi^{n} a′, a bi^{n} da, ṭsi ga,
3. Zho′-i-ga the xtsi a ni-ḳa-shi-ga a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
4. Mi′ hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
5. Mo^{n}′-ço^{n}-thi^{n} gthe xtsi a′, a bi^{n} da, ṭsi ga,
6. We′-he-mo^{n} a-thi^{n} he i^{n} da′, a bi^{n} da, ṭsi ga,
7. Ho^{n}′-ga Wa-zha-zhe e-tho^{n}-ba′, a bi^{n} da, ṭsi ga,
8. Wa′-dsu-ṭa pe-zhi a′, a bi^{n} da, ṭsi ga,
9. Zho′-i-ga the tha thi^{n}-she ṭa tse a′, a bi^{n} da, ṭsi ga,
10. Mi′ hi-e ge ṭa′, a bi^{n} da, ṭsi ga,
11. We′-ḳi i-he-the tha thi^{n}-she ṭa tse a, Ho^{n}-ga, e-gi-e a-ka′, a bi^{n} da, ṭsi ga,
12. Mo^{n}′-ço^{n}-thi^{n} gthe xtsi a′, a bi^{n} da, ṭsi ga,
13. We′-he-zho^{n} tha-thi^{n}-she ṭa tse a, Ho^{n}-ga e-gi-e a-ka, a bi^{n} da, ṭsi ga.

Wa-no^{N}-çe A-ba-çu Wi′-gi-e

Attack Pointing Out Ritual

(Free translation, p. 126)

1. A′, ni-ḳa-wa-ça e,
2. A′, i^{n}-da-dsi a-ka, ni-ḳa-wa-ça e,
3. A′, wi-ṭsi-go e-gi-tho^{n} ba do^{n} sha bi e-çko^{n}, ni-ḳa-wa-ça e,
4. A′, ho-e-ga gi-the bi wi^{n} e-dsi thi^{n} a bi a, ni-ḳa-wa-ça e,
5. A′, O-po^{n}-ṭo^{n}-ga a bi a ni-ḳa-wa-ça e,
6. A′, pe-o-to^{n} thi^{n}-kshe, ni-ḳa-wa-ça e,
7. A′, ho-e-ga wi-kshi-the a-thi^{n}-he ṭa tse a bi a, ni-ḳa-wa-ça e,
8. A′, ho-e-ga wi-kshi-the a-thi^{n} he tho^{n} shki, ni-ḳa-wa-ça e,
9. A′, ho-e-ga i-ṭs'a thi^{n}-ge wi-gi-the a-thi^{n} he ṭa tse a bi a- ni-ḳa-wa-ça e,

10. A′, ni-ḳa-wa-ça e,
11. A′, u-ga-ço^{n}-thi^{n} xtsi thi^{n}-ge, ni-ḳa-wa-ça e,
12. A′, ho-e-ga o^{n}-ṭa-pa bi a-thi^{n} he ṭa tse a-bi a, ni-ḳa-wa-ça e,
13. A′, o-pa-çe tho^{n} dsi shki, ni-ḳa-wa-ça e,
14. A′, ho-e-ga o^{n}-ṭa-pa bi a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e.

15. A′, ni-ḳa-wa-ça e,
16. A′, pe-dse gi-tha bi wi^{n} e-dsi thi^{n} a, a bi a, ni-ḳa-wa-ça e,
17. A′, i^{n}-da-dsi a-ka, ni-ḳa-wa-ça e,
18. A′, wi-ṭsi-go e-gi-tho^{n} ba do^{n} sha bi e-çko^{n}, ni-ḳa-wa-ça e,
19. A′, i^{n}-gtho^{n}-ṭo^{n}-ga a bi a, ni-ḳa-wa-ça e,
20. A′, pe-dse wi-kshi-the a-thi^{n} he do^{n} shki, ni-ḳa-wa-ça e,
21. A′, u-dse-the o^{n}-gi-xi-tha mo^{n}-zhi^{n} a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e,
22. A′, u-ga-ço^{n}-thi^{n} xtsi thi^{n}-ge, ni-ḳa-wa-ça e,
23. A′, u-dse-the o^{n}-ṭa-pa a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e.

24. A′, ni-ḳa-wa-ça e,
25. A′, wa-pa-hi gi-tha bi wi^{n} e-dsi thi^{n} a bi a, ni-ḳa-wa-ça e,
26. A′, i^{n}-da-dsi a-ka, ni-ḳa-wa-ça e,
27. A′, wi-ṭsi-go e-gi-tho^{n} ba do^{n} sha bi e-çko^{n}, ni-ḳa-wa-ça e,
28. A′, ḳi-gtho^{n}-xe-u-mo^{n} thi^{n} a bi a, ni-ḳa-wa-ça e,
29. A′, zho^{n} u-tsi a bi a, ni-ḳa-wa-ça e,
30. A′, wa-pa-hi wi-kshi-the a thi^{n} he tho^{n} shki, ni-ḳa-wa-ça e,
31. A′, wa-pa-hi gi-ḳ'a zhi xtsi wi-gi-tha bi a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e.

32. A′, ni-ḳa-wa-ça e,
33. A′, shi wi^{n} e-dsi this a bi a, ni-ḳa-waça e,
34. A′, zha-biu-çka a bi a, ni-ḳa-wa-ça e,
35. A′, ça-be a bi a, ni-ḳa-wa-ça e,
36. A′, wa-pa-hi wi-kshi the a-thi^{n} he tho^{n} shki, ni-ḳa-wa-ça e,
37. A′, wa-pa-hi gi-ḳ'a zhi xtsi wi-gi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e.

38. A′, ni-ḳa-wa-ça e,
39. A′, shi wiⁿ e-dsi thiⁿ a bi a, ni-ḳa-wa-ça e,
40. A′, ḳi-gthoⁿ-xe u-moⁿ thiⁿ a bi a, ni-ḳa-wa-ça e,
41. A′, ça-be a bi a, ni-ḳa-wa-ça e,
42. Wi′-ṭsi-go wa-ṗa-hi noⁿ-ṗe-wa-the thiⁿ a bi a, ni-ḳa-wa-ça e,
43. A′, wa-ṗa-hi wi-gi-the a-thiⁿ he thoⁿ shki, ni-ḳa-wa-ça e,
44. A′, wa-ṗa-hi gi-ḳ'a zhi xtsi wi-gi-the a-thiⁿ he ṭa rse a bi a, ni-ḳa-wa-ça e.

45. A′, ni-ḳa-wa-ça e,
46. A′, shi wiⁿ e-dsi thiⁿ a bi a, ni-ḳa-wa-ça e,
47. A′, zha-biu-çka a bi a, ni-ḳa-wa-ça e,
48. A′, ça-be a bi a, ni-ḳa-wa-ça e,
49. Wi′-ṭsi-go wa-ṗa-hi noⁿ-ṗe-wa-the thiⁿ a bi a, ni-ḳa-wa-ça e,
50. A′, wa-ṗa-hi wi-gi-the a-thiⁿ he thoⁿ shki- ni-ḳa-wa-ça e,
51. A′, wa-ṗa-hi gi-ḳ'a zhi xtsi wi-gi-the a-thiⁿ he ṭa tse a bi a, ni-ḳa-wa-ça e.
52. A′, ni-ḳa-wa-ça e,[1]
55. A′, the ga a-thoⁿ-ṭoⁿ xtsi, ni-ḳa-wa-ça e,
56. A′, wa-ḳoⁿ-btha a-thiⁿ he a, ni-ḳa-wa-ça e,
57. A′, hoⁿ a-doⁿ ṗa-kshi-dse ṭse a hiⁿ, ni-ḳa-wa-ça e,
58. A′, tho-ṭoⁿ hi a-the ṭa a-toⁿ he a, ni-ḳa-wa-ça-e.

XO′-ḲA WA-THOᴺ
Initiator Song

(Free translation, p. 128)

1

Çi wiⁿ bthe ṭa 'thiⁿ he no-o
Çi wiⁿ bthe ṭa 'thiⁿ he no,
A-thiⁿ he no-o, a-thiⁿ he no-o
Çi wiⁿ bthe ṭa 'thiⁿ he no-o,
A-thiⁿ he no-o, a-thiⁿ he no-o
Çi wiⁿ bthe ṭa '-thiⁿ he no.

2

Hi wiⁿ bthe ṭa 'thiⁿ he no-o, etc.

3

Zho wiⁿ bthe ṭa 'thiⁿ he no-o, etc.

4

A wiⁿ bthe ṭa 'thiⁿ he no-o, etc.

5

Ṗa wiⁿ bthe ṭa 'thiⁿ he no-o, etc.

[1] Lines 53 and 54 are indistinct and unintelligible on the record. At the time the records of this ritual were made Xu-tha′-wa-ṭoⁿ-in was about to leave for his home and there was no time for him to make the corrections. The old man died before the next visit could be made to him, therefore, these two lines remain uncorrected.

Ni-ni-ba Wi′-gi-e
Pipe Ritual

(Free translation, p. 130)

1. A′, ni-ḳa-wa-ça e,
2. A′, i^{n}-da-dsi a-ka, ni-ḳa-wa-ça e,
3. A′, wi-ṭsi-go e-gi-tho^{n} ba do^{n} sha bi e-çko^{n}, ni-ḳa-wa-ça e,
4. A′, no^{n}-ni-o^{n}-ba zho^{n} xtho-ḳ'a ga kshe, ni-ḳa-wa-ça e,
5. A′, thi-u-thi-xtho-ḳ'a wi-gi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e,
6. A′, thi-u-thi-xtho-ḳ'a wi-gi-the a-thi^{n} he do^{n} shki, ni-ḳa-wa-ça e,
7. A′, thi-u-xtho-ḳ'a i-ṭs'a thi^{n}-ge wi-gi-the a-thi^{n} he ṭa tse a, bi a, ni-ḳa-wa-ça e,

8. A′, ni-ḳa-wa-ça e,
9. A′, mo^{n}-ge-o^{n}-he ga kshe, ni-ḳa-wa-ça e,
10. A′, mo^{n}-ge-o^{n}-he wi-kshi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e,
11. Mo^{n}′-ge-he wi-kshi-the a-thi^{n} he do^{n} shki, ni-ḳa-wa-ça e,
12. A′, mo^{n}-ge-o^{n}-he i-ṭs'a thi^{n}-ge wi-gi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e.

13. A′, ni-ḳa-wa-ça e,
14. A′, ni-dse-u-thi-çe ga thi^{n}-kshe, ni-ḳa-wa-ça e,
15. Ni′-dse-u-thi-çe wi-gi-tha bi a-thi^{n} he tho^{n} shki, ni-ḳa-wa-ça e,
16. Ni′-dse-u-thi-çe i-ṭs'a thi^{n}-ge wi-gi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e.

17. A′, ni-ḳa-wa-ça e,
18. A′, thi-u-ba-he ga-kshe, ni-ḳa-wa-ça e,
19. A′, thi-u-ba-he wi-gi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e,
20. A′, thi-u-ba-he wi-gi-the a-thi^{n} he tho^{n} shki, ni-ḳa-wa-ça e,
21. A′, thi-u-ba-he i-ṭs'a thi^{n}-ge wi-gi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e.

22. A′, ni-ḳa-wa-ça e,
23. A′, no^{n}-ḳa-o^{n}-he ga kshe, ni-ḳa-wa-ça e,
24. A′, wa-thi^{n}-e-çka sho^{n} ba zhi bi^{n} da, ni-ḳa-wa-ça e,
25. A′, no^{n}-ḳa-o^{n}-he wi-gi-the he ṭa tse a bi a, ni-ḳa-wa-ça e,
26. A′, no^{n}-ḳa-o^{n}-he wi-gi-the a-thi^{n} he do^{n} shki, ni-ḳa-wa-ça e,
27. No^{n}′-ḳa-o^{n}-he i-ṭs'a thi^{n}-ge wi-gi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e

28. A′, ni-ḳa-wa-ça e,
29. A′, no^{n}-ni-o^{n}-ba ga thi^{n}-kshe, ni-ḳa-wa-ça e,
30. A′, ba-çki-da ge, ni-ḳa-wa-ça e,
31. A′, ṭa-hi-u-ḳ'a-be wi-gi-tha bi a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e,
32. Ṭa′-hi-u-ḳ'a-be wi-gi-tha bi a-thi^{n} he do^{n} shki, ni-ḳa-wa-ça e,
33. Ṭa′-hi-u-ḳ'a-be i-ṭs'a thi^{n}-ge wi-gi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e.

34. A′, ni-ḳa-wa-ça e,
35. A′, no^{n}-ni-o^{n}-ba u-sho^{n}-sho^{n}, ga tse, ni-ḳa-wa-ça e,
36. A′, pa-u-sho^{n}-sho^{n} wi-gi-the a-thi^{n} he tho^{n} shki, ni-ḳa-wa-ça e,
37. Ṗa′ u-sho^{n}-sho^{n} i-ṭs'a thi^{n}-ge wi-gi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e.

38. A′, ni-ḳa-wa-ça e,
39. No^{n}′-ni-o^{n}-ba u-thu-ga ga thi^{n} kshe, ni-ḳa-wa-ça e,
40. A′, i-u-thu-ga wi-gi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e,
41. A′, i-u-thu-ga wi-gi-the a-thi^{n} he do^{n} shki, ni-ḳa-wa-ça e,
42. A′, i-u-thu-ga i-ṭs'a thi^{n}-ge wi-gi-the a-thi^{n} he ṭa tse a bi a, ni-ḳa-wa-ça e.

WA-ṬS'E-THE WA-THO^{N}
Killing Song

(Free translation, p. 132)

1

O ho ga-gi wa-mo^{n} a-thi^{n} he no^{n},
Wi-e wa-mo^{n} a-thi^{n} he no^{n},
A he the, A he the the,
O ho da-çe, a-wa-the a-thi^{n} he no^{n},
Wi-e wa-mo^{n} a-thi^{n} he no^{n},
A he the, A he the the.

2

O ho ḳi-he a-wa-the a-thi^{n} he no^{n}, etc.

3

O ho zhu-dse a-wa-the a-thi^{n} he no^{n}, etc.

4

O ho ça-be a-wa-the a-thi^{n} he no^{n}, etc.

5

O ho ço^{n}-ho^{n} a-wa-the a-thi^{n} he no^{n}, etc.

6

O ho çi-hi a-wa-the a-thi^{n} he no^{n}, etc.

7

O ho sha-be a-wa-the a-thi^{n} he no^{n}, etc.

8

O ho ho^{n}-ba e-no^{n}-she a-thi^{n} he no^{n}, etc.

Wa-ṭse′ Wa-thoⁿ Ṭoⁿ-ga
Victory Song Great

(Free translation, p. 134)

1

Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse the he,
Wi-ṭsi-go, ho da-doⁿ,
I-moⁿ-ḳa the a-gi bi the, the the he,
We-ṭsiⁿ i-moⁿ-ḳa the a-gi bi the,
We-tsiⁿ i-moⁿ-ḳa the a-gi bi the,
Moⁿ-thiⁿ-ḳa thi-shtoⁿ bi thoⁿ dse the he.

2

I-ba i-moⁿ-ḳa the a-gi bi the, etc.

3

Ṭa-ha i-moⁿ-ḳa the a-gi bi the, etc.

4

Ṭse-hiⁿ i-moⁿ-ḳa the a-gi bi the, etc.

5

Wa-xthe iⁿ-moⁿ-ḳa the a-gi bi the, etc.

Wa-ṭse′ Wa-thoⁿ
Victory Song

(Free translation, p. 135)

1

I-na the he da-doⁿ 'tha-ḳ'i the he,
I-na the he da-doⁿ 'tha-ḳ'i the he,
I-na the he da-doⁿ 'tha-ḳ'i the he,
I-na Mi-ga oⁿ-tha-ḳ'i the he,
I-na the he da-doⁿ 'tha-ḳ'i the he,
I-na the he da-doⁿ 'tha-ḳ'i the he.

2

I-na Ni-ḳa oⁿ-tha-ḳ'i the he, etc.

3

I-na wa-ḳ'oⁿ 'tha-ḳ'i the he, etc.

4

I-na wa-ṗa o'-tha-ḳ'i the he, etc.

ṬSI-U-THU-GI-PE WA-THOⁿ
Village Entering Song

(Free translation, p. 136)

1

A-gthi the ho, a-gthi the ho, a gthi the ho,
Wi noⁿ moⁿ-zhoⁿ ge dsi a-gthi the ho-o, ho.

2

Wi noⁿ ṭsi u-hoⁿ-ge dsi a-gthi the ho-o, ho.

3

Wi noⁿ ṭsi u-sda ge dsi a-gthi the ho-o, ho.

4

Wi noⁿ ṭsi da-çe dsi a-gthi the ho-o, ho.

5

Wi noⁿ ṭsi-xiⁿ-dse dsi a-gthi the ho-o, ho.

6

Wi noⁿ ṭsi-zhe-be dsi a-gthi the ho-o, ho.

7

Wi noⁿ ṭsi ṭa ge dsi a-gthi the ho-o, ho.

8

Wi noⁿ ṭse-xe i-ḳoⁿ-the dsi a-gthi the ho-o, ho.

9

Wi noⁿ o-zhe-ṭsi dsi a-gthi the ho-o, ho.

10

Wi noⁿ o-çkoⁿ-çka dsi a-gthi the ho-o, ho.

11

Wi noⁿ ṭsi-ho-ḳoⁿ dsi a-gthi the ho-o, ho.

12

Wi noⁿ hoⁿ-ba ge dsi a-gthi the ho-o, ho.

WA′-WA-THO^{N}, OR PEACE CEREMONY

WA′-WA-THO^{N}, OR PEACE CEREMONY

By Francis La Flesche

INTRODUCTION

For an indefinite period in the past the people of the Wa-zha′-zhe or the Osage tribe have lived in three separate villages, each village moving from place to place. The largest of the village group is called Ṭa-çi′-u-gthi^{n}, Dwellers on the hilltop; at the present time these people are living in and around the town of Gray Horse, Okla. The village next in size is Ço^{n}-dse′-u-gthi^{n}, Dwellers in the hillside forest; these people are now living in and around the town of Hominy, Okla. The smallest of these villages is Wa-xa′-ga-u-gthi^{n}, Dwellers in the thorny thicket; these people are today living near the town of Pawhuska, Okla. There are two small village groups but they have merged with the larger villages. One of these small villages was called Tho^{n}′-ṭse-wa-çpe, Hearts contented. The people of this village were so called because they were content to dwell in one particular spot, always returning there after their hunts. The other small village was called U-ṭse′-ṭa, Dwellers below, at the foot of the hill.

According to tradition, the Wa-zha′-zhe once dwelt beside a large river when a flood came upon them from which they fled, some to a hilltop where they erected their wigwams, hence the name, Dwellers on the hilltop. A forest covering a hill is called ço^{n}-dse′ as distinguished from a forest along a river, and so the people who fled to the forest covering the hill were called Dwellers in the hillside forest. Some of the fleeing people happened to push their way into a thicket of thorny trees where they set up their wigwams and so were called Dwellers in the thorny thicket. Tradition is silent as to the identity of the river where the flood took place. The first historic location of the Osage is that given on Marquette's map of 1673, placing them on the Osage River. It is not probable that the Osage River is the one referred to in the tradition, for the memory of an event so momentous to the tribe could not have become completely lost in so short a time as 250 years, particularly as the people have not moved far away from that part of the country.

The tribal organization seems not to have suffered from this permanent separation of the tribe into village groups, as was the case in

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earlier separations in the Siouan linguistic family. The only change that has taken place is found in certain localisms of speech, to be observed in the pronunciation of some words and the use of new terms incident to contact with the white race. In each of these village groups the gentile system continued undisturbed, for in each one there remained sufficient numbers of the gentes to give full representation required in the tribal ceremonies. Frequently the villages united in their annual buffalo hunts and at such times the members of the Noⁿ′-hoⁿ-zhiⁿ-ga (a tribal order) from each gens took part in the great tribal ceremonies. In consequence of this mingling of the people on the tribal hunts none of the essential parts of the tribal rites have become lost owing to the breaking up of the tribe into villages. When at home there were annual ceremonial visits between the three villages, at which time some of the members of the tribe took occasion to have tribal ceremonies performed, such as the Wa′-wa-thoⁿ.

At no time has there been a confusion in the gentile system and there is no tradition pointing to the extinction of any one of the gentes. This is mainly due to the fact that in the division of the tribe into gentes each gens was entrusted with a certain part in the religious rites of the tribe and no ceremony could be performed unless all its parts were represented. While there was a rule that the representative of a gens must be one who had been initiated into the order of the Noⁿ′-hoⁿ-zhiⁿ-ga, yet in the absence of such a representative, in order to have the ceremony proceed, a member of the gens, even if uninitiated, would be called upon to represent the gens, and so secure the full complement. Furthermore, each gens has its permanent position in the place of meeting, whether this be in a dwelling or out-of-doors, and this position cannot be changed or shifted There is one exception, and that is that the gens to which the person belongs who is instrumental in having the ceremony performed must temporarily occupy the eastern end of the dwelling or the space set apart for the ceremony, while all the other gentes remain in their fixed location.

The conception of the ancient Noⁿ′-hoⁿ-zhiⁿ-ga of the cosmical forces which has an important place in the religious rites of the tribe has also come down to the present time without any material loss. This conception is expressed in the great tribal rites and also in the gentile system. It is shown in the two great tribal divisions. One, the Ṭsi′-zhu, representing the sky; its position is always at the north. The other, the Hoⁿ′-ga, representing the earth; its position is always at the south. In the Ṭsi′-zhu (sky) division there are gentes with rites pertaining to the sky by day and to the sky by night. In the Hoⁿ′-ga (earth) division there are gentes whose rites are concerned with the dry land and others whose ceremonies related to the water.

The diagram here given (fig. 1) shows the position of the two great divisions and also of their gentes at the place of meeting when the tribal ceremonies are performed.

The order and position of the gentes on the diagram is that given by Wa-xthi'-zhi (pl. 1) and Ṗe'-dse-mo^{n}-i^{n}, who said the Ho^{n}'-ga U-ṭa-no^{n}-dsi should be by itself, but is counted as the seventh in the Ho^{n}'-ga group. In all the ceremonies the Ho^{n}'-ga U-ṭa-no^{n}-dsi is always the first to be mentioned.

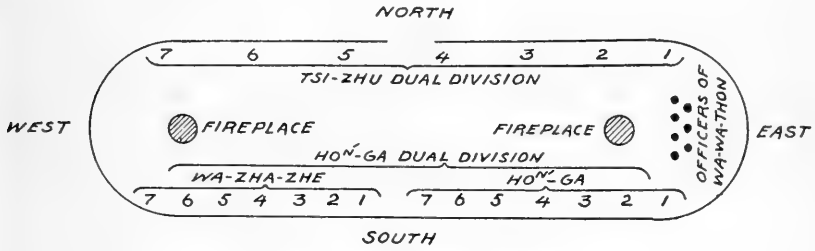


FIGURE 1.—Order of position of gentes

NORTH SIDE

Ṭzi'-zhu Division

1. Ṭsi'-zhu Wa-no^{n} or Wa-ḳo^{n}-da No^{n}-pa-bi (Sun people).
2. Ṭse-do'-ga-i^{n}-dse (Buffalo Face people).
3. Mi-ḳ'i^{n}' Wa-no^{n} (Elder Sun Carriers).
   Mi-ḳa'-ḳ'e (Star people).
   Mi'-o^{n}-ba (Moon people).
4. Ṭsi'-zhu Wa-shta'-ge (Dawn people), Peace gens.
5. Ho^{n}'-I-ni-ḳa-shi-ga (Night people).
   Wa-ça-be (Red Bear people).
   Ṗe'-dse (Fire people).
6. Ni'-ḳa Wa-ḳo^{n}-da-gi (Men of Mystery).
   Tsi Ha'-shi (Those who came last).
   Gtho^{n}'-i^{n} (Thunder people).
7. Tho'-xe Ṗa-thi-ho^{n} (Buffalo Bull people).

SOUTH SIDE

Ho^{n}'-ga Division

Ho^{n}'-ga group

1. Ho^{n}'-ga A-hiu-ṭo^{n} (Winged Ho^{n}'-ga or Eagle people).
2. Wa-ça'-be (Black Bear people).
3. I^{n}-gtho^{n}'-ga (Puma people).
4. O'-po^{n} (Elk people).
5. Mo^{n}'-shko^{n} or Little Ho^{n}'-ga (Crawfish people).
6. I'-ba-ṭse (Wind people).
7. Ho^{n}'-ga U-ṭa-no^{n}-dsi (Earth people).

Wa-zha'-zhe group

1. Ḳe'-ḳ'i (Turtle Carriers).
2. Wa'-ṭse-tsi (Meteor people).
   Wa-zha'-zhe çka (Pure Wa-zha'-zhe).
   Ṗo^{n}-ḳa Wa-shta-ge (Peace gens).
   Ni (Water people).
   Mi-ke'-the-ste-dse (Cattail people).
3. No^{n}'-po^{n}-da (Deer people).
4. E-no^{n}'-mi^{n}-dse-ṭo^{n} (Keepers of the bow).
5. Ho^{n} I-ni-ḳa-shi-ga (Night or Fish people).
6. Ṭa I-ni-ḳa-shi-ga (Deer people).
7. Ba'-çu (Hail people).

Wa'-wa-tho^{n}'[1] is the term applied by the Osage to the rite incorrectly spoken of by some writers as "the Calumet dance," or "the Pipe dance." The meaning of the Osage term is practically the same as that used by the Omaha (Wa'-wa^{n}), which is, to sing to or for some one. It is true that there are certain rhythmic movements like dancing in a part of the ceremony, but that does not seem to have been regarded as of sufficient importance to warrant the use of the term dance as a name for the rite. The ceremonies of this rite consist of songs, rituals, and ceremonial forms that set forth its teachings. These songs,

[1] A number of the early writers in their narratives concerning the Indians with whom they came in contact speak of the Wa'-wa-tho^{n} Ceremony, or Calumet dance, as they usually styled it, but none of them attempted to give a detailed account of it, excepting Marquette (1673), Charlevoix (1721), and Le Petit (1730). The later writers who have given lengthy accounts of this ceremony are Long (1823), J. O. Dorsey (1881), Alice C. Fletcher (1900), and Fletcher and La Flesche (1911).

rituals, and forms are collectively spoken of as Wa-thoⁿ′ or songs, because of which these two related tribes, the Osage and the Omaha, fell naturally into the use of the terms Wa′-wa-thoⁿ and Wa′-waⁿ in speaking of the rite. The Yankton, a tribe of the Dakota group, Siouan linguistic family, who practice this ceremony, call it by a name having a similar significance, Hoⁿ′-ga O-doⁿ-woⁿ, Hoⁿ′-ga songs.

The vital principle of the Wa′-wa-thoⁿ rite is the promotion of peace and friendly relations, not only between the various gentes within the tribe, but it has a wider purpose, in that it aims to bring about similar relations between the Osage and other tribes. The Osage, Omaha, Ponca, Kaw, Oto, and Pawnee tribes, all of whom practice this rite, never lose sight of its ceremonial forms as used by them.

The Osage people have a profound reverence for the Wa′-wa-thoⁿ rite, which has for its object peace, happiness, and the rearing of their "little ones" in safety. The belief that the man who formulated the rite had received supernatural aid gave rise to this profound reverence, for it is said, "When the men of ancient times took upon themselves that task they sought divine aid through the rite Noⁿ′-zhi-zhoⁿ."

As with other tribal rites, the transmission of the Wa′-wa-thoⁿ was through individuals who had accepted it when it was offered to them and for whom all the ceremony had been performed. When an individual had done his part, that is, made suitable gifts either by himself alone or with the aid of his relations and friends, to the person performing the ceremony, he won the right to make use of the ceremony for his own benefit and also to hold the title of Ni′-ka Doⁿ′he, good (honorable) man. The right to perform the ceremony carried with it the privilege of employing a Xo′-ka, or prompter, consequently the man who had that privilege was not required to commit to memory the ceremony in all its details, but the ceremony had to be performed four times, once every year for four consecutive years, before the person for whom it was given could claim the right to perform it.

Upon the acceptance of the rite by the person to whom it was offered an artificial relationship of father and son was instituted between himself and the man offering it. This relationship was based upon the belief that no man would offer harm to his own son and that no one could be better fitted than a father to instruct his son in matters of importance, consequently, all through the four years the two men addressed each other as father and son, as did also their respective adherents. The duties and obligations that naturally obtain between an actual father and son were strictly observed by these two men, and, as will be shown later, the tribe lends its sanction and assistance to the "father", thus giving to the obligations that he takes upon himself in performing the ceremony a sanctity which he cannot profane without incurring supernatural punishment.

The Wa′-wa-tho^{n} held an important place in the great tribal ceremonies of the Osage. Through its influence friendly relations have been maintained between the many gentes composing the tribe. It was also the means by which friendship was established and kept with other unrelated tribes. Some of the early French travelers mention this ceremony as being performed by the Osage among one of the tribes of the Illinois confederacy during the second decade of the eighteenth century. From Wa-xthi′-zhi, one of the two surviving men who know most about the details of the ceremony and who used to take part in its performance, the following information concerning the Wa′-wa-tho^{n} has been obtained:

When a man decides to perform the ceremony of the Wa′-wa-tho^{n} rite he first collects the following materials to be used in making the two arrow shafts or pipestems and other symbolic articles.

1. The skins of the heads of two pileated or ivory-billed woodpeckers, both with the maxilla left attached.

2. The tail feathers of the golden and imperial eagles.

Before enumerating the various symbolic articles used in making the two ceremonial pipes it may be well to make a brief statement concerning the eagle feathers required for the fan-shaped pendants attached to the two pipes.

When Wa-xthi′-zhi was identifying the birds known to the Osage from the mounted specimens in the U. S. National Museum he pointed out an eagle that was labeled "Imperial eagle" as being the Ho^{n}′-ga, or Sacred eagle. Upon inquiry, it was ascertained that the Imperial eagle is a European bird and not to be found in this country.

There are two kinds of eagle feathers used by the Osage and cognate tribes as well as by the Pawnee for the fan-shaped pendants of the ceremonial pipes belonging to the Wa′-wa-tho^{n}.

1. The tail feathers of the eagle the Osage call Xiu-tha Ho^{n}′-ga, sacred eagle. These feathers are peculiarly marked and closely resemble the markings on the tail feathers of the Imperial eagle (pl. 2, *c*). The Xiu-tha Ho^{n}′-ga is regarded as sacred by the Osage, because it was this bird, according to the myths, that led the people from the sky to the earth.

2. The tail feathers of the eagle called by the Osage Wa-zhi^{n}-ga Wa-tha-xthi thi^{n}-ge, the bird without stains. The tail feathers of this bird are white with black tips. The charcoal used by the warriors to paint themselves when going to battle symbolizes the black tips of these feathers. The pipe to which these feathers are attached (pl. 3) is sometimes used as a war symbol and even carried on the war path. This usage also obtains among the Pawnee.

The Osage and the other tribes mentioned above consider that these two kinds of feathers belong to eagles of different species, each one of which has a distinct name; but ornithologists say that all these feathers

belong to the Golden eagle. The Indians say that the two birds from which these different appearing feathers are taken are the same as to size and the tail feathers are always the same as to length.

There being no distinct English name for the immature Golden eagle, the term Imperial eagle will here be used to indicate the pipe having attached to it the fan-shaped pendant of mottled eagle feathers.

3. Two large downy feathers taken from the undertail covert of the eagle.

4. A forked stick.

5. A bit of fat taken from the back of the buffalo.

6. Two large downy feathers taken from the undertail covert of the iⁿ′-be-çi-ga or yellow-tailed hawk.

7. Leaves of the cat-tail (*Typha latifolia*).

8. Two straight sticks for the arrowshafts or pipestems.

9. Owl feathers.[2]

When the articles have been collected and the man is ready to proceed with the ceremony he chooses from among his friends the following persons who form the official part of his company:

1. A Xo′-ka or prompter, one who knows the songs, rituals, and forms of the ceremony.

2. Two Xthe′-tsʼa-ge, or commanders.

3. A Tse′-xe-kʼiⁿ Noⁿ-hoⁿ, chief kettle carrier or servant.

4. Two Tse′-xe-kʼiⁿ, kettle carriers or servants.

Upon the completion of this organization of the Waʼ-wa-thoⁿ party, one of the subordinate Tse′-xe-kʼiⁿ, or servants, is sent by the Xo′-ka, who now becomes master of ceremonies, to call together the members of the Noⁿ′-hoⁿ-zhiⁿ-ga.

The Waʼ-wa-thoⁿ rite, like that of the Wa-xo′-be, another great tribal rite, is composite in character, and each component part is in the keeping of some one of the tribal divisions, a gens or subgens. During the preparatory acts or the performance of the ceremony itself each of these keepers must be either present or represented, as none can act independently of the others. A person who has been initiated into either the Waʼ-wa-thoⁿ or the Wa-xo′-be rite is vested with authority to call together the members of the order of Noⁿ′-hoⁿ-zhiⁿ-ga from the gentes having in their keeping the component parts of the rite which he may wish to perform for his own benefit. The Noⁿ′-hoⁿ-zhiⁿ-ga who receives such a call regards it as a tribal duty to attend the assembly. No actual penalty is prescribed for the neglect of this duty, yet so strong is the fear of a supernatural visitation for such negligence that the Noⁿ′-hoⁿ-zhiⁿ-ga who has received a summons makes every effort to attend.

[2] The skin of the neck of the mallard duck is not mentioned by Wa-xthiʼ-zhi in this list of ceremonial articles, although the bird is given a place in the ritual preceding the "Sky influencing Songs". The neck of the duck is attached to the pipe, secured from Wa-thi-gthoⁿ thiⁿ-ge.

The act of summoning the No^{n}'-ho^{n}-zhi^{n}-ga to assemble, for either the Wa'-wa-tho^{n} or Wa-xo'-be ceremony, is called "U'-thu-dse U-tha-ge", a term which may be freely translated as "the notice (to the No^{n}'-ho^{n}-zhi^{n}-ga) to come and partake". According to an established custom, the person issuing the summons provides food supplied for the comfort of the No^{n}'-ho^{n}-zhi^{n}-ga and their families during the performance of the ceremony, which takes from three to four days, and it is the apportionment of these supplies to which the term refers.

The Xo'-ka in issuing the call acts for the man who is to perform the ceremony. The response to the call by the No^{n}'-ho^{n}-zhi^{n}-ga and the ceremonial making of the symbolic articles to be used in the coming ceremony is a tribal recognition of the right of the man to call them to his assistance because of his having been himself made, at some previous time, a Ho^{n}'-ga or "son."

When the No^{n}'-ho^{n}-zhi^{n}-ga arrive they enter the house to which they have been summoned in the same order as that observed at the ceremony of the Wa-xo'-be and all the gentes occupy the same relative position, excepting the gens to which the man belongs who is to give the ceremony. The members of his gens act with him as host, and their place is at the east.

After all are seated the Tse'-xe-k'i^{n} No^{n}-ho^{n}, Chief Kettle Carrier, places before the Xo'-ka all the materials to be used in making the pipes and various other symbolic objects for the ceremony. The Xo'-ka then proceeds with the ceremony of Wa-the'-the, a term which means the act of sending. Each symbolic article is handed by the Xo'-ka to the Tse'-xe-k'i^{n} No^{n}-ho^{n} with directions to take it to a No^{n}'-ho^{n}-zhi^{n}-ga belonging to the gens that has the keeping of the ritual which pertains to its symbolic use. A blanket or some other article of value is sent with each object as a fee for the person who is to recite the ritual. Should the person to whom the object is sent feel that he is not sufficiently versed in the ritual to accurately recite it he may pass it on with the fee to another man of the gens who can perform the service.

If the Wa'-wa-tho^{n} party happens to be made up of members of a gens belonging to the Tsi'-zhu side of the two great tribal divisions, the Xo'-ka, as a matter of etiquette, will begin the distribution on the Ho^{n}'-ga side; he will send the next object to a gens on the Tsi'-zhu side, thus sending to each side, alternately, until he has finished If the party was made up from the Ho^{n}'-ga side, the first object would be sent to the Tsi'-zhu side, and the distribution would proceed in the same alternating manner as follows:

1. Tsi'-zhu Wa-no^{n}, Elder Tsi'-zhu. (Tsi-zhu great division.) Wa-zhi^{n}'-ga-pa, literal translation, bird heads. These are the skins of the heads of two pileated or ivory-billed woodpeckers, each with the maxilla left attached.

2. Ho$^{n'}$-ga A-hiu-ṭo^{n}, the Winged Ho$^{n'}$-ga. (Ho$^{n'}$-ga great division.) The tail feathers of the Wa-zhi$^{n'}$-ga Wa′-tha-xthi Thi^{n}-ge, or the bird without stains, that is the golden eagle. The tail feathers of the Ho$^{n'}$-ga, or sacred bird, that is the imperial eagle.

3. Ṭsi′-zhu Wa-shta-ge, the Gentle Ṭsi′-zhu. (Ṭsi′-zhu great division, Dawn people gens.) Two Çka-'gthe Zhu-dse, white headed, decorations red; white fluffy feathers dyed red, taken from the tail covert of an eagle.

4. Mo$^{n'}$-shko^{n}, Crawfish or Ho$^{n'}$-ga-zhi^{n}-ga, Little Ho$^{n'}$-ga. (Ho$^{n'}$-ga great division.) The forked stick upon which the symbolic arrows or pipes are to recline during the intermission of the ceremony.

5. Tho′-xe Ṗa-thi-ho^{n}, Buffalo bull people. (Ṭsi′-zhu great division.) Tho′-xe is said to be the archaic name for the buffalo. The modern name is Ṭse or Ṭse-do′-ga. Tho′-xe is sometimes confused with the name for willow, Thiu-xe; this gens has charge of the weçda-the, to grease with; fat taken from the muscles in the back of the buffalo for ceremonial uses.

6. Ho$^{n'}$-ga U-ṭa-no^{n}-dsi, the Isolated Ho$^{n'}$-ga. (Ho$^{n'}$-ga great division.) Two large white fluffy feathers taken from the undertail coverts of the i$^{n'}$-be-çi-ga or yellow-tailed hawk.

7. Wa-ḳe′-the-ste-dse, Cattail. (Ho$^{n'}$-ga great division.) Leaves of the cattail (*Typha latifolia*) to be woven into wreaths.

8. E-no$^{n'}$-mi^{n}-dse-ṭo^{n}, Only Possessors of the Bow. (Ho$^{n'}$-ga great division.) Two straight sticks for use in making the arrow shafts or pipestems.

9. Ṭa′-i-ni-ḳa-shi-ga, Deer People, or Ṭa-tha′-xi, Deer Lungs. (Ho$^{n'}$-ga great division.) Owl feathers used as symbols for the lungs of the deer.

Each symbolic article having been placed on the ground in front of the No$^{n'}$-ho^{n}-zhi^{n}-ga who is to recite the ritual which treats of its emblematic use, the Ṭse′-xe-ḳ'i^{n} No^{n}-ho^{n} returns to his place among the Wa′-wa-tho^{n} party and then, as though by a given signal, each No$^{n'}$-ho^{n}-zhi^{n}-ga begins to recite his ritual. None of the nine rituals are alike, and when they are recited at the same time, with all the force of the human voice, the noise is distressing, yet every man is so completely absorbed in his own part that he goes on to the end, apparently unmindful of what the others are doing. It takes about fifteen minutes to recite some of these rituals. Wa-xthi′-zhi likened the noise of the recitations to that of a swarm of "ba-the," or locusts.

It was not possible to secure the rituals belonging to and explaining the symbols of each of the nine symbolic articles enumerated above, for the reason that the men who knew them are all dead. It has been said by Wa-xthi′-zhi that some of these rituals appear in the war rites, but when recited at the Wa′-wa-tho^{n} ceremony they were modified in such manner as to avoid all those parts that relate to war and to the shedding of blood.

A sham attack on the Hoⁿ′-ga forms a part of the Wa′-wa-thoⁿ ceremony. During the preparation for this part charcoal is ceremonially made for the men who are to make the attack. The ritual recited at the making of the charcoal is a modified form of that belonging to the Wa-sha′-be A-thiⁿ.

The recital of the rituals having come to a close, the Ṭse′-xe-ḳ'iⁿ Noⁿ-hoⁿ goes to the Noⁿ′-hoⁿ-zhiⁿ-ga before whom he has placed the forked stick and the two pipestems, and gathering these up he brings them to the Xo′-ḳa, placing them on the ground before him. The Xo′-ḳa takes them up, holding them in a bunch in his hands, and gives them to the Ṭse-xe-ḳ'iⁿ Noⁿ-hoⁿ with instructions to place them before the Noⁿ′-hoⁿ-zhiⁿ-ga of the Tho′-xe gens to whom has been sent the bit of buffalo fat. This Noⁿ′-hoⁿ-zhiⁿ-ga, taking up the sticks one by one, reverently anoints each with the buffalo fat.

When the Noⁿ′-hoⁿ-zhiⁿ-ga of the Tho′-xe gens has finished anointing the sticks and laid them down, the Ṭse′-xe-ḳ'iⁿ Noⁿ-hoⁿ gathers them up and takes them to the Noⁿ′-hoⁿ-zhiⁿ-ga of the Moⁿ′-shkoⁿ gens, who paints all three sticks red.[3]

The Moⁿ′-shkoⁿ gens was the keeper of the rite that pertains to the forked stick upon which were to be suspended the wa-xo′-be at the war ceremony, and upon which the symbolic pipes were to lean when at ceremonial rest, during the performance of the Wa′-wa-thoⁿ ceremony. This gens was also the keeper of the rite having to do with the various colored earths consecrated to ceremonial uses.

The Moⁿ′-shkoⁿ Noⁿ′-hoⁿ-zhiⁿ-ga having painted the forked stick and the pipestems and laid them down, the Ṭse′-xe-ḳ'iⁿ Noⁿ-hoⁿ gathers them up and carries them back to the Xo′-ḳa, who directs the Ṭse′-xe-ḳ'iⁿ Noⁿ-hoⁿ to carry them on to the Noⁿ′-hoⁿ-zhiⁿ-ga of the Ṭsi′-zhu Wa-noⁿ gens, to whom had been sent the skins of the heads of the pileated or ivory-billed woodpeckers. The Noⁿ′-hoⁿ-zhiⁿ-ga takes up one of the pipestems and fastens close to the mouthpiece one of the skins of the woodpecker heads. This he does by pulling the skin lengthwise on the stem and tying down to the stem with a deerskin thong the maxilla which is pointed toward the mouthpiece; he then wraps around the stem a bit of the skin taken from the neck of a male mallard duck so that it laps over a portion of the woodpecker skin and ties it to the stem with a deerskin thong. The Osage manner of putting the woodpecker's head on the stem is different from that of the Omaha and Pawnee (pl. 3). The other stem is prepared in the same way and then both are laid on the ground.

The Ṭse′-xe-ḳ'iⁿ Noⁿ-hoⁿ now picks them up together with the forked stick and carries them to the Noⁿ′-hoⁿ-zhiⁿ-ga of the Hoⁿ′-ga A-hiu-ṭoⁿ gens, to whom had been sent the tail feathers of the golden and imperial eagles. This is one of the eagle gentes which represent the

[3] Ṭe-o-ḳo-ha, an Omaha, gave the information that before the introduction of European paints by traders the Omahas colored their pipestems with wa-çe′-zhi-de ni-ka (red ochre) and ni-xthi′ (algae) for the green.

eagles that led the people down from the sky to the earth in four soarings.

During the time that the pipestems and the forked sticks are being taken from one gens to another the No^{n}′-ho^{n}-zhi^{n}-ga of the Ho^{n}′-ga A-hiu-ṭo^{n} gens worked upon the eagle feathers, preparing them to be fastened to the pipestems. This he did by piercing with an awl the end of each quill of the golden eagle feathers and drawing a slender deerskin thong through the hole. Then in the same way a hole was made through the shaft of each feather at about half its length, through which was drawn another deerskin thong. In this way all the feathers were strung together. By pulling the thong that ran through the ends of the quills the feathers were brought together in such a way as to give them a fan-shaped form. He treated the feathers of the imperial eagle in the same way, after which these pendants were ready to be attached to the pipestems, and his work was done.

The Ṭse′-xe-ḳ'i^{n} No^{n}-ho^{n} now carries the pipestems and the forked stick to the No^{n}′-ho^{n}-zhi^{n}-ga of the Ṭsi′-zhu Wa-shta-ge gens (the Dawn people), to whom had been sent the large feathers taken from the undertail covert of an eagle. These had been dyed red. The rite pertaining to peace is in the keeping of this gens, its name, Ṭsi′-zhu Wa-shta-ge, signifying a household of gentle people, to whom human blood is sacred and not to be profaned. They recognize the sanctity of all forms of life; even the caterpillar that happens to come into the house of one of them, instead of being killed, is gently urged out into the open air and to freedom. If a murderer takes refuge in the house of one of these people he is protected, or if a warrior of a hostile tribe steals into the camp intent on doing harm and is detected and pursued, should he by chance flee into the house of one of these people he is saved. The red dawn that promises a clear and calm day is emblematic of peace to this gens. For ceremonial purposes this red dawn was symbolized by a feather taken from the undertail covert of an eagle and dyed red. It is this symbolic object that the No^{n}′-ho^{n}-zhi^{n}-ga attaches to each of the pipes of peace when they are brought to him, tying the feather to the lower end of one of the slender thongs upon which were strung the feathers of the golden and imperial eagle.

After this the Ṭse′-xe-ḳ'i^{n} No^{n}-ho^{n} carries the pipes and the forked stick to the No^{n}′-ho^{n}-zhi^{n}-ga of the Ho^{n}′-ga U-ṭa-no^{n}-dsi gens to whom had been sent the large white feathers taken from the undertail covert of an i^{n}′-be-çi-ga or red-tailed hawk. This bird is one of the sacred symbols of the Ho^{n}′-ga U-ṭa-no^{n}-dsi gens. The No^{n}′-ho^{n}-zhi^{n}-ga ties a feather to the lower end of one of the thongs upon which were strung the golden and imperial eagle feathers, as was done by the No^{n}′-ho^{n}-zhi^{n}-ga of the Ṭsi′-zhu Wa-no^{n} gens with the red feathers.

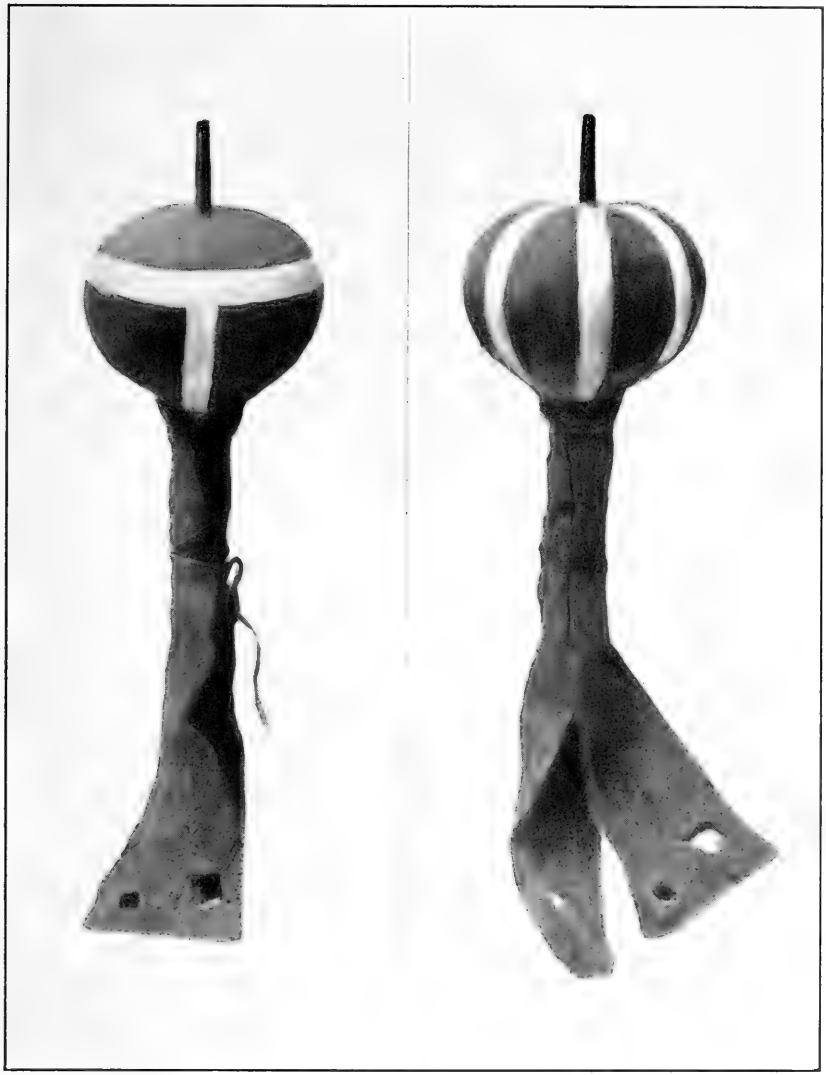
The pipes and the forked stick are now carried to the No^{n}′-ho^{n}-zhi^{n}-ga of the Ṭa I-ni-ḳa-shi-ga, Deer people, sometimes spoken of as Ṭa-tha′-xi, Deer's lung people of the Wa-zha′-zhe tribal subdivision,

a, Great horned owl.

b, Pileated woodpecker.

c, Imperial eagle.

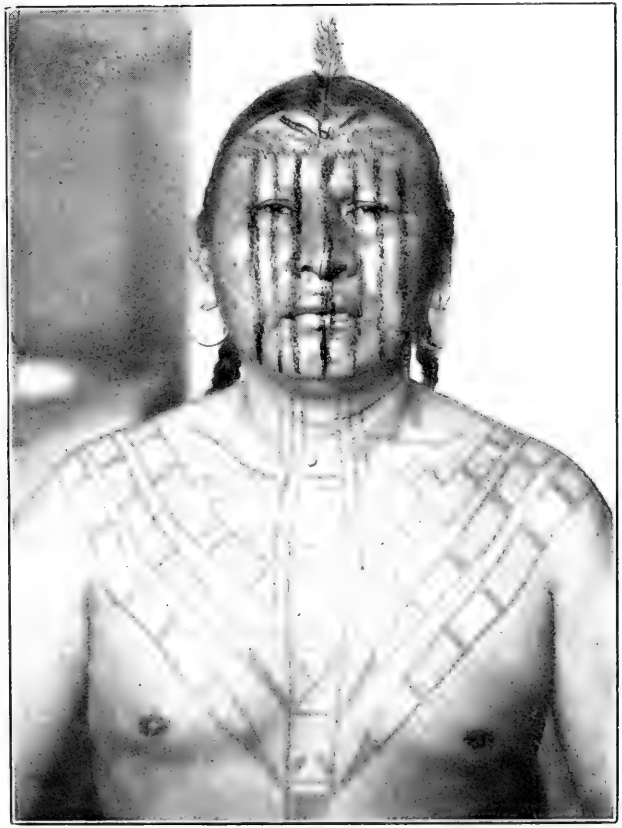
Ceremonial pipe of the Omaha, Ponca, Otoe, and Pawnee.



a *b*

a, Rattle belonging to the golden eagle.
b, Rattle belonging to the imperial eagle.

a, The Do-do^{n}'-hon-ga.



b, The Xo'-ka.

to whom had been sent the owl feathers. The No$^{n'}$-ho^{n}-zhi^{n}-ga split all the feathers the full length and removed the pith, so that when they are arranged around the pipes in a bunch they will give a fluffy appearance. To each of the pipestems, at about the length of a span from the lower end, the No$^{n'}$-ho^{n}-zhi^{n}-ga fastened a bunch of these feathers by tying the quills to the stem with a deerskin thong in such a way as to have the tops of the feathers point toward the mouthpiece of the stem. When the owl feathers had been attached to the stem the ceremonial making of the symbolic pipes was complete.

All the time during which the pipes and forked stick were passing from one gens to the other eight wreaths were being woven by the No$^{n'}$-ho^{n}-zhi^{n}-ga of the Mi-ḳe'-the-ste-dse, cattail subgens, of the Wa-zha'-zhe, Çka gens of the Wa-zha'-zhe group, from the leaves that had been sent to him. The cattail (*Typha latifolia*) is the sacred symbol of this subgens. These wreaths are to be worn by the members of the Wa'-wa-tho^{n} party and the person for whom the ceremony is to be performed.

When these wreaths have been finished the Ṭse'-xe-ḳ'i^{n} No^{n}-ho^{n} carries them to the Ho^{n}-ga A-hiu-ṭo^{n} gens. Then some of the No$^{n'}$-ho^{n}-zhi^{n}-ga of this gens fasten to the knot of each wreath, where it joins, a white feather taken from the undertail covert of the golden eagle. This fluffy feather stands erect from the knot that is placed at the middle of the forehead when the wreath is worn. The decorator of the eight wreaths with the white eagle feathers completes the ceremonial making of all the various symbolic articles belonging to the Wa'-wa-tho^{n} rite.

The Ṭse'-xe-ḳ'i^{n} No^{n}-ho^{n} gathers together the wreaths, the pipes, and the forked stick, and places them before the Xo'-ḳa, who then addresses the No$^{n'}$-ho^{n}-zhi^{n}-ga of the Ho$^{n'}$-ga U-ṭa-no^{n}-dsi gens, saying: "Ho! Ho$^{n'}$-ga, I wish to make use of your gourd rattles in this ceremony." The No$^{n'}$-ho^{n}-zhi^{n}-ga who is addressed recites a ritual and then paints the rattle with white clay. He draws upon the middle of the one that is to accompany the pipe having the tail feathers of the golden eagle a narrow white line from which, on either side, he draws a line running down to the handle (pl. 4, *a*). This painting is made to correspond to that which will later be put upon the Ho$^{n'}$-ga or "son". On the rattle to accompany the pipe having the tail feathers of the imperial eagle he draws seven white narrow lines from the top down to the handle (pl. 4, *b*). Then he hands the two rattles to the Ṭse'-xe-ḳ'i^{n}, who delivers them to the Xo'-ḳa.

There remains one more ceremonial act to be performed by the No$^{n'}$-ho^{n}-zhi^{n}-ga before the symbolic articles of the Wa'-wa-tho^{n} can be finally turned over to the person who is to perform the ceremony, and that is the act of offering smoke to the sacred articles, including the rattles borrowed from the Ho$^{n'}$-ga U-ṭa-no^{n}-dsi gens. These symbolic articles, when made with all the established ceremonial

forms, become sacred, imbued with supernatural power, and believed by the people to be capable of hearing supplications and receiving offerings. With this in mind the Xo′-ka fills a pipe, hands it to the Tse′-xe-k'i^{n} No^{n}-ho^{n} and directs him to take it first to the No$^{n'}$-ho^{n}-zhi^{n}-ga of the Mi-ke′-the-ste-dse gens, together with the sacred articles. The Tse′-xe-k'i^{n} No^{n}-ho^{n} places the articles on the ground before the No$^{n'}$-ho^{n}-zhi^{n}-ga and then offers him the pipe, holding for him the fire brand as he lights it. He then blows four whiffs of the smoke upon the sacred articles, and says to them: "We offer you smoke, and ask that you grant success to him who is to make use of you in this ceremony." The Tse′-xe-k'i^{n} No^{n}-ho^{n} then carries the pipe and the sacred articles to each of the No$^{n'}$-ho^{n}-zhi^{n}-ga of the other gentes who had taken part in their ceremonial making, each of whom makes a similar smoke offering and the same supplication. At the conclusion of the ceremony the Tse′-xe-k'i^{n} No^{n}-ho^{n} carries the Wa′-wa-tho^{n} pipes, the forked stick, and the wreaths back to the Xo′-ka and places them before him. Then the No$^{n'}$-ho^{n}-zhi^{n}-ga of the Mo$^{n'}$-shko^{n} or Ho$^{n'}$-ga Zhi^{n}-ga gens addresses the person who is to perform the ceremony, saying: "Ho! Ho$^{n'}$-ga, the Tsi′-zhu (great division) and the Ho$^{n'}$-ga (great division) have done for you their part in this ceremony. It remains for you to do your part."

When the No$^{n'}$-ho^{n}-zhi^{n}-ga of the Mo$^{n'}$-shko^{n} or Ho$^{n'}$-ga Zhi^{n}-ga gens has given formal notice to the Wa′-wa-tho^{n} part of the completion of the sacred articles he sends to the members by the Tse′-xe-k'i^{n} No^{n}-ho^{n} red and white clay with which to paint their faces. The man who is to perform the ceremony, the Do-do$^{n'}$-ho^{n}-ga, paints all of his face red, then draws a narrow white line from the middle of one cheek up to the side of the forehead, across the forehead to the opposite side, and down to the middle of the other cheek (pl. 5, *a*). The Xo′-ka paints all of his face red and draws seven white narrow lines up and down the face (pl. 5, *b*). The Xthe′-ts'a-ge and all the three Tse′-xe-k'i^{n} paint their faces in the same manner as the Xo′-ka. Then each one of the seven officials puts on his head a ceremonial wreath.

The No$^{n'}$-ho^{n}-zhi^{n}-ga not only make the pipes and other symbolic articles for the man who desires to perform the Wa′-wa-tho^{n} rite but they also assist him in finding a person worthy of the tribal honor that is to be conferred by the ceremony. This is done in the following manner: The No$^{n'}$-ho^{n}-zhi^{n}-ga of the Ho$^{n'}$-ga great division nominate for the honor four individuals from their own people and the No$^{n'}$-ho^{n}-zhi^{n}-ga of the Tsi′-zhu great division nominate an equal number from their people, making in all eight individuals from which one is to be selected. The No$^{n'}$-ho^{n}-zhi^{n}-ga of each great division make the nomination by passing around four sticks, each of which is given the name of the person nominated. The person nominated must be one who by his hospitality and kindliness has won many friends in the tribe and the love and esteem of his own family and kin.

When the nominations have been made by the two great divisions the two sets of sticks are brought separately by the Ṭse′-xe-ḳ'iⁿ Noⁿ-hoⁿ to the Xo′-ḳa, who arranges them in a row before him, taking care to keep the two sets of four apart. This done, the Ṭse′-xe-ḳ'iⁿ Noⁿ-hoⁿ by the direction of the Xo′-ḳa brings before him the wife of the man who is to perform the ceremony. The Xo′-ḳa, addressing the woman by a term of relationship, bids her select one stick from among the eight. The person represented by that stick becomes the Hoⁿ′-ga, the ceremonial "son" of the woman and her husband who now assumes the title of Do-doⁿ′-hoⁿ-ga, or leader in the ceremony.

After the selection of the Hoⁿ′-ga, as above described, the Do-doⁿ′-hoⁿ-ga takes in his left hand the pipe having the tail feathers of the imperial eagle and in his right hand the rattle that goes with it. The Xo′-ḳa in the same manner takes the other pipe and its rattle, then both rise and stand side by side. At the left the Do-doⁿ′-hoⁿ-ga, one of the Xthe′-ṭs'a-ge, or commanders, takes his place and the other stands at the right of the Xo′-ḳa. Behind these four men stand the three Ṭse′-xe-ḳ'iⁿ with the ṭse′-xe-ni drum. All of the songs of the ceremony, which now begins, are led by the Xo′-ḳa and the Do-doⁿ′-hoⁿ-ga, and the three ṭse′-xe-ḳ'iⁿ join in the singing. The Do-doⁿ′-hoⁿ-ga and the Xo′-ḳa accentuate the time of the songs by up-and-down strokes of the rattles and at the same time wave the pipes from side to side, keeping in strict accord with the rhythm of the music and the strokes of the drum.

The songs of the Wa′-wa-thoⁿ ceremony are divided into groups or sets. Each set has a name which refers to the object or theme of the songs composing the set. Sometimes there is only a single song and again there may be several songs in a set.

The man performing the Wa′-wa-thoⁿ, or his Xo′-ḳa, is in duty bound to give, in their established sequence, all the sets of songs in the ceremony. This he is required to do as a mark of his reverence for the sacred teachings of the ceremony and of his respect for the person whom he is to initiate.

In order to meet this obligation the man has had to memorize the title of each set of songs, being careful to keep each set in its proper place, and also the number of songs in each given set. To aid him in this task he makes use of two mechanical devices, both of which are called zhoⁿ′-xa wa-zhu; zhoⁿ′-xa, rods; wa-zhu to place upon; as though the rods were placed upon the songs.

One of these devices is a flat stick, about 1 inch in width and from 16 to 18 inches in length. Across the width of one side of this stick, from one end to the other, lines are cut, each line representing a song. The lines are single or in groups, according to the number of songs in each set. One side of this flat stick represents Part I of the ceremony, which is divided into two great divisions. The reverse side of the stick, marked in a similar manner, represents Part II. If the

man has thoroughly memorized this index he may be able to go through the ceremony without referring to the stick. But if his memory is poor he will use the stick in the following manner: He grasps the lower end of the stick in his left hand, with Part I side toward him, and presses the edge of the thumbnail in the first lower line while he sings the song for which it stands. He then presses his thumbnail on the next line as he sings the songs it represents, and so on to the top of the stick. When he has reached the top of the stick he turns that end downward, thus bringing the reverse side toward him, and begins to sing the songs of Part II. This index stick is really a permanent record of the number of songs in the ceremony and is, figuratively, spoken of as zho$^{n'}$-xa wa-zhu, because each line stands for a counting rod as well as for a song.

The other device is a bundle of rods, each one of which is about the size of an ordinary lead pencil and is from 16 to 18 inches in length. This bundle of rods, which is also called zho$^{n'}$-xa wa-zhu, is used by the man for keeping tally of the sets of songs while performing the ceremony. It is also used when instructing a candidate in the titles of the sets of songs and the number contained in each set. The rods, which number about 70, when not in use are arranged in a bundle. This is held together with thongs and tied at both ends and at the middle.

Zho$^{n'}$-xa Wa-zhu, the name of the two mechanical devices described above, is also applied to the list of names of the sets of songs used in this ceremony.

The following is the list or index of Wa′-wa-tho^{n} songs as given by Wa-xthi′-zhi:

PART I

1. Mo$^{n'}$-sho^{n} Ga-sdu-dse, Wa-tho^{n}, rods 4.
2. Ṭsi Ṭa-pe Wa-tho^{n}, rods 2.
3. Wa-po′-ga Wa-tho^{n}, rods 2.
4. Ni′-dsi Wa-tho^{n}, rod 1.
5. O′-po^{n} Wa-tho^{n}, rods 2.
6. Ho$^{n'}$-ga A-ḳi-tse Wa-tho^{n}, rods 4.
7. Mo$^{n'}$-xe Thi-hi-dse Wa-tho^{n}, rods 2.
8. Xa-ge′ Wa-tho^{n}, rods 2.

PART II

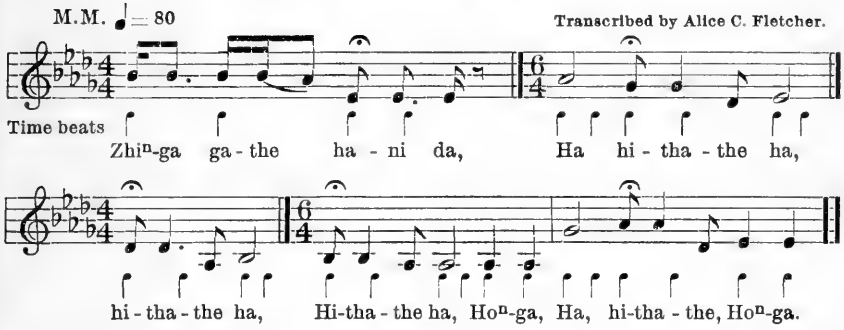
9. No^{n}-xthe′ I-ḳi^{n}-dse Wa-tho^{n}, rod 1.
10. No^{n}-xthe′ Wa-ṭse Wa-tho^{n}, rod 1.
11. Wa-ḳo^{n}-tha The-the Wa-tho^{n}, rod 1.
12. Wa-ṭse′ Wa-tho^{n}, rod 1.
13. Ḳi′-no^{n} Wa-tho^{n}, rods 2.
14. I-ḳo′-tha Ḳi-ḳa-xe Wa-tho^{n}, rod 1.
15. Ṭa Wa′-tho^{n}, rods 4.
16. Ho′-e-ga Gi-pshe Wa-tho^{n}, rod 1.

Part I

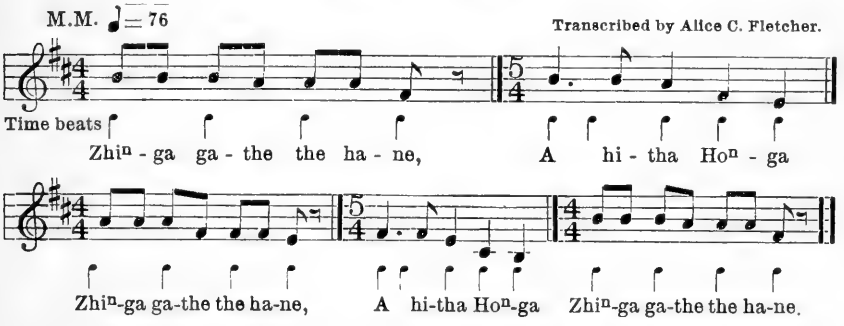
Opening Ceremony

Mo$^{n'}$-sho^{n} Wa-tho^{n}
Feather Songs

Song 1

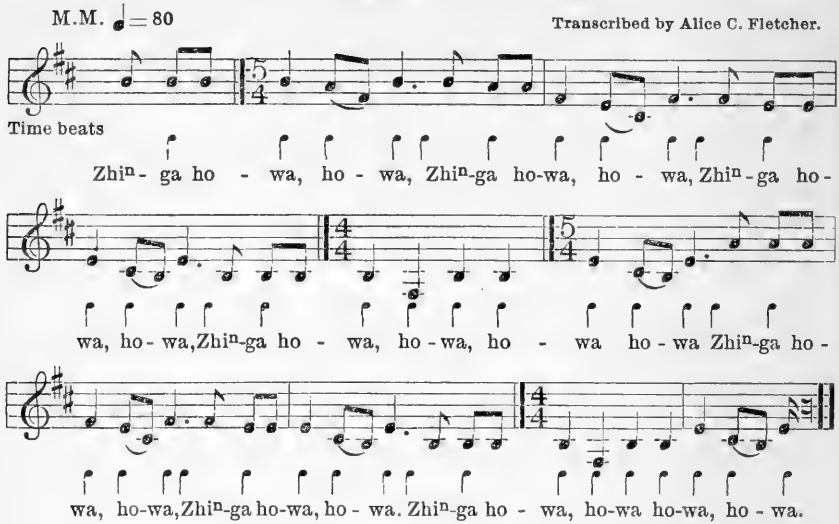
(Osage version, p. 261)

The literal translation of the words does not and can not carry the true meaning of the song, which is really an expression of joy that a "little one", a child of the people, has been found worthy of the tribal honor given through the Wa'-wa-tho^{n} rite. The song is addressed to the people, saying: "I have found among you a 'little one', a child who is a Ho$^{n'}$-ga". This song is sung four times.

Song 2

(Osage version, p. 261)

The first song refers to the finding of the "little one" who is worthy of the tribal honor. The second song asks for the "little one" to be made the Ho$^{n'}$-ga.

SONG 3

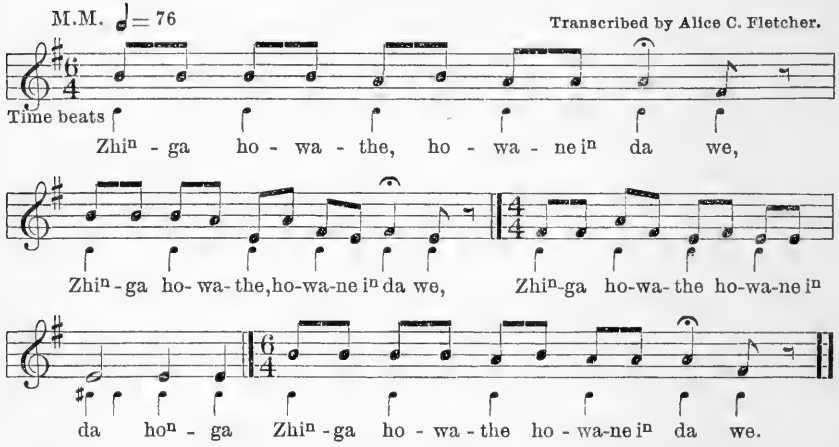
(Osage version, p. 261)



The translation of one phrase will be a translation of all of the song. Zhiⁿ-ga ho-wa, where is the child. This song is sung four times.

SONG 4

(Osage version, p. 261)



The translation of the first line will be a translation of the second: Zhiⁿ-ga ho-wa-the, ho-wa-ne iⁿ da we, Where is he, I am searching for him. This song is also sung four times.

During the singing of this song the Do-doⁿ′-hoⁿ-ga and the Xo′-ka change the manner of holding the pipes. They take the mouthpieces between the tips of the fingers and thumb, letting the stem hang downward, and only the rattles now accentuate the time and rhythm. At the last note the pipes are allowed to slip from the fingers, but before they touch the ground they are caught up by the two Xthe′-

ṭs'a-ge who, holding the pipes, rush with them out of the house and run to that of the person chosen to be Hoⁿ′-ga to apprise him of the honor that has now come to him.

This song completes the group of songs in which conception and gestation and birth are figuratively presented. It was the wife of the Do-doⁿ′-hoⁿ-ga, who stands "father" to the "son", who selected the "little one" or Hoⁿ′-ga. The songs that follow her act voice the expectancy of the child, and the "letting slip" of the stems is the birth.[4]

In this ceremony as practiced by the Omaha, Ponca, and Oto, the "little one" or Hoⁿ′-ga typifies peace and innocence, for the child is one incapable of harboring malice. The Hoⁿ′-ga also stands for the uninterrupted continuity of the race. In the Osage rite the latter aspect of the "little one" is given greater prominence.

The people of the camp who, upon hearing the first songs, had hastened out of their homes, all eager to know who was chosen for Hoⁿ′-ga, now stand watching the Xthe′-ṭs'a-ge as they run, holding aloft the symbolic pipes. The two men enter the house of the man chosen and give the formal notice of the selection. The honor is promptly accepted for the man by his relatives, whereupon the two Xthe′-ṭs'a-ge at once begin in a loud voice to recount their o-doⁿ′ (war honors), for only men who have won such honors can be chosen for the Xthe′-ṭs'a-ge at the Wa′-wa-thoⁿ ceremony.

At the conclusion of the recounting the two men hastily leave with cries of triumph, and still having the pipestems, they run toward the house of the Do-doⁿ′-hoⁿ-ga who, on their approach, goes forth to meet them. All three men reenter the house, take their respective places, plant the forked stick in the ground, lay the mouthpieces of the pipes in the crotch and let the lower ends of the stem rest on the ground. This act is the signal for the Noⁿ′-hoⁿ-zhiⁿ-ga to rise and go to their homes. This they do, saying: "It is done, it is done! It is well!" as they pass out of the house and leave the Do-doⁿ′-hoⁿ-ga and his men to themselves. Meanwhile the village is busy talking over the wisdom of the choice that has been made and discussing the worthiness of the person selected to be Hoⁿ′-ga.

Soon after the departure of the Noⁿ′-hoⁿ-zhiⁿ-ga the Do-doⁿ′-hoⁿ-ga and the Xo′-ka take up the pipes and rattles, rise and go out of the door, followed by the Xthe′-ṭs'a-ge and the Ṭse′-xe-k'iⁿ. Standing side by side near the door, with their followers behind them, the Xo′-ka and the Do-doⁿ′-hoⁿ-ga sing the first of the songs of ceremonial approach to the house of the Hoⁿ′-ga, where the ceremony is to take

[4] During a case of protracted and difficult childbirth this part of the Wa′-wa-thoⁿ ceremony is appealed to and the third song is sung, accompanied by the movements of the pipes and rattles in order to bring about the desired birth. In this connection it should be remembered that the preparation of the symbolic pipes was accompanied by ceremonies fraught with reverent feeling and that through these ceremonial proceedings it was believed that these symbolic articles had become imbued with a supernatural power and were therefore able to bring benefits to the people.

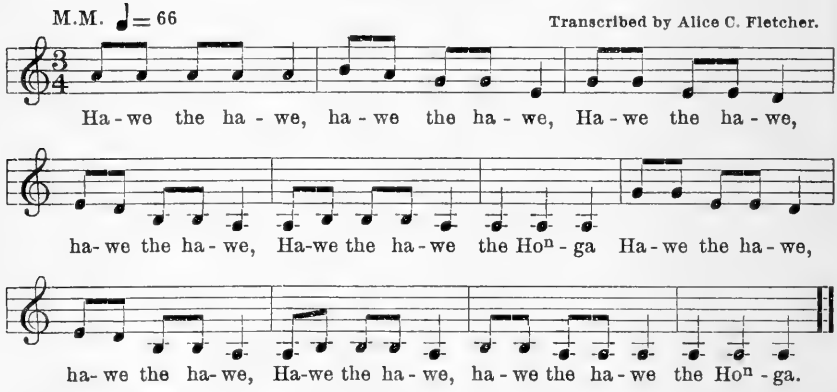
place. Four stops are made by the procession, beginning with the stop just outside of the door of the Do-do^{n}'-ho^{n}-ga's house and ending with one made near the door of the house of the Ho^{n}'-ga. At each stop one of the songs of approach is sung, of which there are only two. First one is sung and then the other up to the final stop at the door of the Ho^{n}'-ga.

Wa-sho'-she, another Osage who was present when Wa-xthi'-zhi was describing the Wa'-wa-tho^{n}, spoke of this part of the ceremony as being very impressive. All the people of the camp turned out to see it, for the men of the Wa'-wa-tho^{n} party were "o-ṭa'-ça", meaning that they made an appearance pleasing and satisfying to the eye.

CEREMONIAL APPROACH TO THE HOUSE SONGS

SONG 1

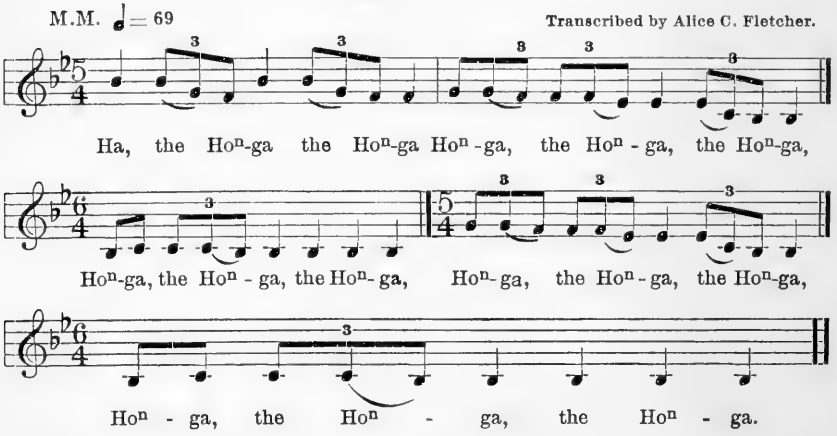
(Osage version, p. 261)



Words of this song can not be literally translated; the prolongation of the last syllable of the word "ha-we" is to accommodate the music; the meaning and refrain of this song is "greeting to the Ho^{n}'-ga."

SONG 2

(Osage version, p. 262)



The word Ho$^{n'}$-ga used in this song has a broader meaning. It is applied to a person, an object, or a collection of objects or ceremonial forms consecrated to religious uses. The refrain, "Ha the Ho$^{n'}$-ga, the Ho$^{n'}$-ga," "Ho! this is the Ho$^{n'}$-ga, this is the Ho$^{n'}$-ga," refers to every part of the ceremony and text collectively, including persons, sacred objects, and ceremonial forms. The song is in praise of the rite, of its fundamental principle, which is to bring peace and good will between the men of the tribe.

After the ceremony of approach the Do-do$^{n'}$-ho^{n}-ga, the Xo'-ka, and their followers enter the house of the Ho$^{n'}$-ga and take their places at the east. The two fireplaces of the long house and the earth floor have been cleaned for this occasion and blankets and robes spread upon the ground for the Wa'-wa-tho^{n} party and guests who will be invited to take part.

The Wa'-wa-tho^{n} party arriving at the place assigned to it, the Xthe'-tsa-ge and Tse'-xe-k'i^{n} sit down while the Do-do$^{n'}$-ho^{n}-ga and the Xo'-ka stand side by side with the pipes and rattles still in their hands. The Xo'-ka now recites the following wi'-gi-e:

The Great Gray Owl Ritual and Songs

(Osage version, p. 262)

1

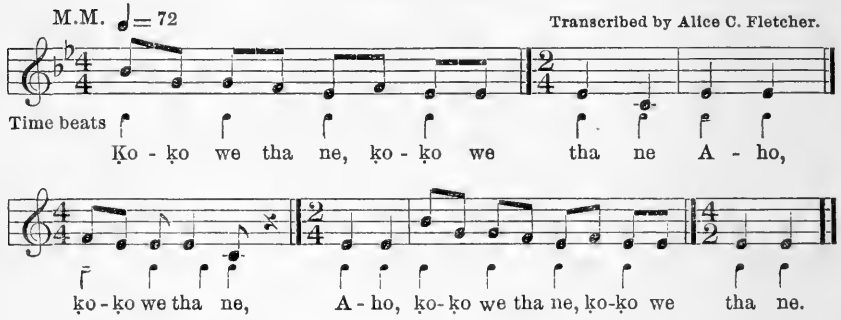
1. Ho! little ones, he was heard to say, off in the distance,
2. He, the male great gray owl, lifted his voice and spoke,
3. He, whom we call grandfather.
4. At a time when the god of night was at his greatest strength,
5. He, whom we call grandfather,
6. With repeated calls, prolonged, lifted up his voice and spoke, saying:
7. I am one whose cries are ever listened to by Wa-ko$^{n'}$-da.
8. When the little ones make me a part of themselves,
9. Their cries, also, shall always be heard by Wa-ko$^{n'}$-da.
10. When the little ones make me a part of themselves,
11. They shall be enabled throughout their life's journey to be heard by Wa-ko$^{n'}$-da.

2

12. At that time and place another voice was heard, off in the distance,
13. It was that of the female great gray owl, lifting her voice to speak,
14. At a time when the god of night was at his greatest strength,
15. With repeated calls, prolonged, she spoke, saying:
16. I am one whose cries are ever listened to by Wa-ko$^{n'}$-da.
17. When the little ones make of me a part of themselves,
18. They shall be enabled, throughout their life's journey, to be heard by Wa-ko$^{n'}$-da.

19. At that very time and place she was again heard to speak,
20. Of all the creatures, I only, live in a house, spacious and secure.
21. I am a person whose children are born in safety, one after the other.
22. When the little ones make of me a part of themselves,
23. They also shall give birth to their children in safety, one after the other.
24. And if they also make of me the means by which to reach old age,
25. Their craving, throughout their life's journey, to reach old age shall be satisfied.

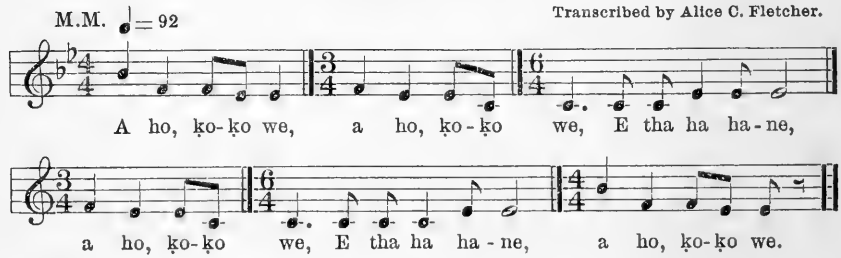
SONG 1

(Osage version, p. 263)

The music of this song appears among the Oto Wa-wo^{n} songs collected by Alice C. Fletcher and Francis La Flesche in February 1895.

The translation of two phrases will be a translation of all the words. Ḳo-ḳo is said to be the archaic name for Wa-po-ga, the great gray owl; we tha ne, you have; a ho, behold now. This is sung four times.

SONG 2

(Osage version, p. 263)



The translation of two phrases of this song will be a translation of all the words. Aho, behold now; ḳo-ḳo, owl; we, an; e-tha-ha, behold; ha-ne, you have. This song also is sung four times.

In the wi'-gi-e (ritual) a teaching is set forth in the form of a parable so that none who listen can mistake its meaning. The songs that

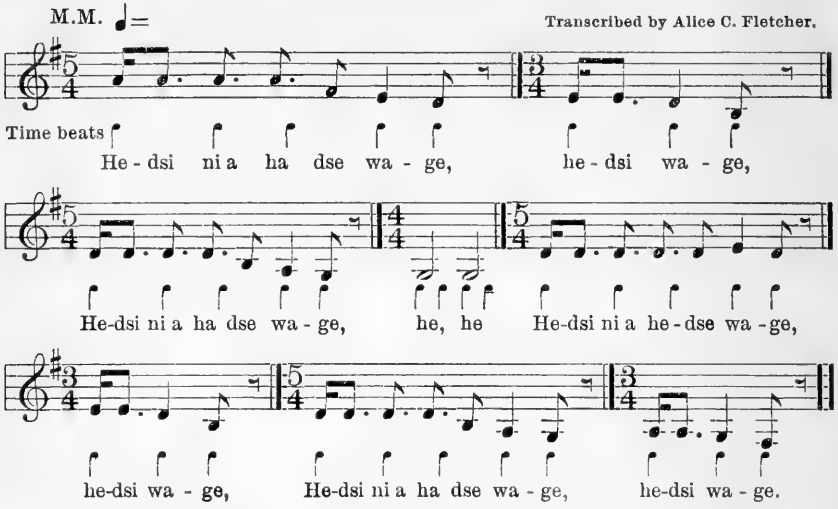
follow are expressions of the emotion of joy awakened by the parable. The words are few and fragmentary for in Indian songs the words are of secondary importance and are sparingly used. The Indian prefers musical tones as a means by which to express his happiness and his reverent feeling.

Rituals and songs that go together are collectively spoken of as wa-tho^{n} or songs. The title of this ritual and accompanying songs is Wa-ṗo′-ga, the great gray owl; Wa-tho^{n}, songs. This ritual and accompanying songs are a supplication for success in bringing about, through the Wa′-wa-tho^{n} rite, peace and good will between the different groups and tribes, for, not until this end has been attained can the people rear their "little ones" in safety and without fear. The same care is craved from Wa-ḳo$^{n'}$-da as that bestowed upon the Wa-ṗo′-ga who can give birth to their "little ones" one after the other and rear them in entire safety and without fear. The mysterious calls of these birds which are often heard "when the god of night was at his greatest strength," the building of their houses in hollow trees, and the successful rearing of their "little ones" in security inspired the ancient No$^{n'}$-ho^{n}-zhi^{n}-ga with the thought that these birds were specially favored by Wa-ḳo$^{n'}$-da, so this supplication has been handed down through successive ages that "Wa-ḳo$^{n'}$-da give to us the same thoughtful care as that bestowed upon the Wa-ṗo′-ga, so that we also may rear our young in safety and start them on the path toward a good old age."

Ni′-dsi Wa-tho^{N}
Water Song

The Wa-ṗo′-ga song is followed by the Ni′-dsi Wa-tho^{n}, water song, which is sung to the beating of the rattles and the waving of the pipes when one of the subordinates, a Ṭse′-xe-ḳ'i^{n}, is sent to bring water for the people to drink. Going to the brook for water is a common and simple act, yet in this ceremony it is performed with a reverent thought of Wa-ḳo$^{n'}$-da, whose aid is continually invoked throughout this rite. In this song, as in the song of the Wa-ṗo′-ga, a supplication is made; in this instance the otter is thought of, although no mention is made of its name in the song, for this little animal, it was believed, has the same peculiar care of Wa-ḳo$^{n'}$-da as the owl. The otter's home is as much in the water as it is on the land. This dual nature of the otter seems to have excited the wonder of the ancient No$^{n'}$-ho^{n}-zhi^{n}-ga, and the apparent safety with which it rears its young gave rise to the belief that it is one of the creatures having the special favor of Wa-ḳo$^{n'}$-da. This song is, therefore, sometimes called the otter song.

WATER SONG

(Osage version, p. 263)

The meaning of this song is, Go to the brook and bring water. It is sung four times. After the singing of the Ni′-dsi Wa-thoⁿ the pipes are ceremonially set down to rest and an intermission follows.

SUCCESS CEREMONY

WA-DSU′-ṬA I-HI-THOᴺ-BE

Animals made to appear

For the purpose of having the Wa-dsu′-ṭa I-hi-thoⁿ-be ceremony performed, the Ṭse′-xe-ḳ'iⁿ Noⁿ-hoⁿ is sent out to summon all within reach who have had the Wa′-wa-thoⁿ ceremony performed. The literal translation of the title of this ceremony is: Wa-dsu′-ṭa, animals; I, by which; hi-thoⁿ-be, appear. In the Ni′-ḳi Noⁿ-ḳ'oⁿ rite there is a ritual which, if ceremonially recited, it is believed, will give success to a hunter by causing the animals to appear before him. When the invited guests arrive and are seated, all who know the Wa-dsu′-ṭa I-hi-thoⁿ-be ritual are asked to recite it. This ritual, it is said, is a modified form of the one in the Ni-ḳi Noⁿ-ḳ'oⁿ rite, and is recited for the purpose of bringing success to the party performing the Wa′-wa-thoⁿ. During this ceremony there is an U′-thu-dse, in which all the invited guests have a share.

After the recital of the Wa-dsu′-ṭa I-hi-thoⁿ-be rites a Wa-sha′-be A-thiⁿ Wa-zho′-wa-gthe or ceremonial war leader is chosen by the invited guests to be a leader of a sham attack to be made upon the Hoⁿ′-ga at a certain part of the Wa′-wa-thoⁿ ceremony. The leader

who has been chosen now goes to his house to prepare for the war ceremony. The Wa′-wa-thoⁿ party and the invited guests follow. Arrived at the house of the war leader, the Wa′-wa-thoⁿ party take their place at the east end and the invited guests arrange themselves according to their respective gentes as at the ceremonial gatherings of the Noⁿ′-hoⁿ-zhiⁿ-ga.

While the Wa′-wa-thoⁿ party and the invited guests are on their way the ceremonial war leader sends for the Sho′-ka or official messenger of his gens. The Sho′-ka now appears for the first time in the Wa′-wa-thoⁿ ceremony, as his services belong exclusively to ceremonies that pertain to war. Upon the arrival of the Sho′-ka the war leader sends him out to get some zhoⁿ′-sha-be-the-hi, or redbud wood, with which the charcoal paint for the war leader is to be made. When the sacred wood has been brought in by the Sho′-ka, a Noⁿ′-hoⁿ-zhiⁿ-ga of the Tsi′-zhu Wa-shta-ge gens prepares the fireplace and recites, in a modified form, the ritual relating to fire and charcoal. Sometimes the Wa′-wa-thoⁿ pipes are taken on the war path in place of the wa-xthe-xthe. On such occasions a Noⁿ′-hoⁿ-zhiⁿ-ga of the Black Bear or the Puma gens prepares the fireplace and makes the charcoal. A Noⁿ′-hon-zhiⁿ-ga of one of these gentes may officiate at the charcoal-making ceremony in the Wa′-wa-thoⁿ. At such times he can recite only the White Swan ritual and omit the parts that relate to the Black Bear and the Puma, as these are recited only at war ceremonies.

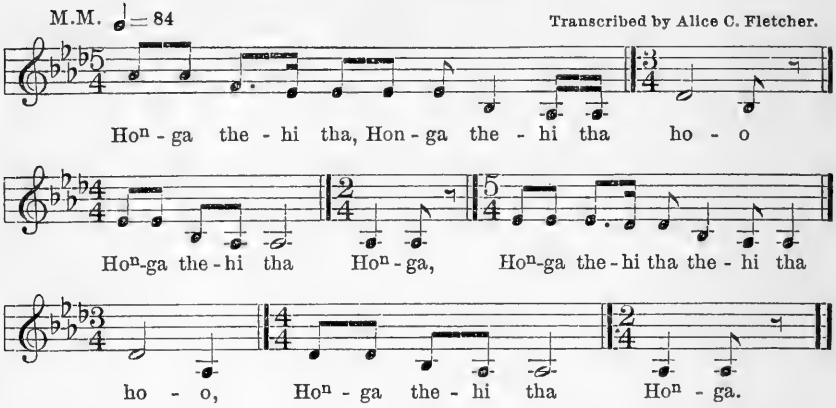
The Noⁿ′-hoⁿ-zhiⁿ-ga of the Tsi′-zhu Wa-shta-ge having finished the making of the charcoal, the war leader paints himself with it in the following manner: He makes a black band across the mouth, running from the lower part of one ear to the other, including the chin; a round spot is put on each shoulder, and one over the heart, also below the knee and both hands. When the leader has painted himself with the sacred charcoal the organization of the war party proceeds as at a regular ceremony.

While the Wa-sha′-be A-thiⁿ, or Charcoal ceremony, with its dances and processions, is in progress, the Do-doⁿ′-hoⁿ-ga and Xo′-ka go on with the Wa′-wa-thoⁿ. The next songs they sing are the O′-poⁿ Wa-thoⁿ or Elk songs. These songs belong to the gens that has for its zho′-i-ga-tha or "body" the elk who gave to the people the ho′-e-ga and the wa-xthe′-xthe, sacred symbols by which they could easily overcome their enemies. It also gave to the people by its subgens, the Moⁿ′-shkoⁿ (Crawfish), the forked stick to give success in war. This forked stick is also contributed to the Wa′-wa-thoⁿ to give success in its aim to bring about peace and good will among men.

ELK SONGS

SONG 1

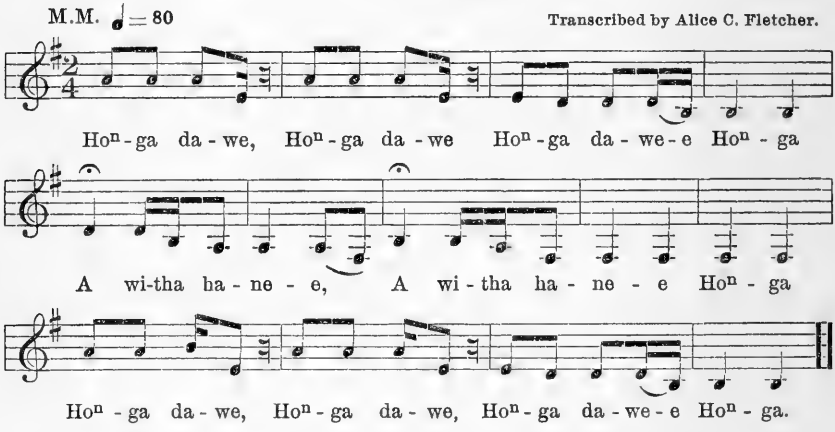
(Osage version, p. 263)



The translation of a phrase in this song will be sufficient for the entire song: Hoⁿ′-ga thi a-hi a tha, The honor of Hoⁿ′-ga has alighted upon you. This song is sung four times.

SONG 2

(Osage version, p. 263)



The words of the second line of this song, A wi-tha ha-ne-e, etc., can not be translated separately, but the meaning of the line is "You are the one, you are the one."

GUARDING THE HOⁿ′-GA

HOⁿ′-GA A-ḲI-ṬSE

Watching over the Hoⁿ′-ga

The next songs in order are the Hoⁿ′-ga A-ḳi-ṭse Wa-thoⁿ, four in number, but Wa-xthi′-zhi said he could not remember them.

Sky Ritual

MO$^{N'}$-XE THI-HI-DSE WA-THO^{N}

Sky Controlling Songs

Mo$^{n'}$-xe Thi-hi-dse Wa-tho^{n} is the title of the songs that are next in order in the Wa'-wa-tho^{n} rite Although there is with these two songs a ritual of six chapters, all are spoken of collectively as songs. Sky Controlling Songs is a translation of the title that is the nearest approach to its real meaning as used with reference to the interest and purpose of the rite. Mo$^{n'}$-xe, sky; Thi-hi-dse, controlling; Wa-tho^{n}, songs.

In its ordinary use the meaning of the word Thi-hi-dse is pranks, such as are played by one brother-in-law upon another, or to tease, as when a child teases a pup.

Sometimes when a steady rain comes during the performance of the Wa'-wa-tho^{n} ceremonies the ritual of the Mo$^{n'}$-xe Thi-hi-dse Wa-tho^{n} is recited and the songs are sung to make it stop raining by their supposed magical influence, or a hunter who has the right to use the Wa'-wa-tho^{n} will recite the ritual and sing the songs to bring clear weather when he is kept indoors by a long-continued rain. The use of the rite, in a magical way, came about as much from a misconception of the ideal which the Ancient No$^{n'}$-ho^{n}-zhi^{n}-ga endeavored to set forth by ritual and song as from the belief that a rite that has been divinely inspired must have some supernatural quality.

The sky mentioned in the ritual here given, of the Ancient No$^{n'}$-ho^{n}-zhi^{n}-ga, is not the material sky that surrounds us but the sky of conduct of men toward one another, a sky which might be overcast with dangerous and destructive clouds of war, but which could be influenced by men, through self-restraint, self-denial, and good will, which alone can avert the storms of hatred and malice, and make the sky of conduct clear and serene.

THE WI'-GI-E (RITUAL)

(Osage version, p. 263)

1

1. Ho! little one, he was heard to say, in the distance,
2. When he, in appeal, spoke to him in this wise: The little ones have no means by which to control the sky.
3. At that very time and place he was heard in the distance to make reply.
4. He, the bird, who sits as though he had been struck with a tinge of red,
5. Was heard to make reply, in the distance, even from the open prairies.
6. When, in appeal, the little ones spoke to him, thus: "Ho! grandfather,

7. The little ones have no means by which to control the sky,"
8. At that very time and place, he was heard to make reply far in the distance,
9. "You have said the little ones have no means by which to control the sky.
10. I shall be the means by which the little ones can control the sky.
11. Behold my body which is as though it had been struck with a tinge of red,
12. And behold the god who lies in the upper region,
13. Whose body is as though struck here and there, with a tinge of red,
14. Verily, I am a person who has made himself to resemble this god,
15. And when the little ones make of me the means to control the sky,
16. This god who lies in the upper region,
17. They shall be able, as a people, to control at will through their life's journey," he was heard to say.

2

18. At that very time and place,
19. He, the ki-ta-ni-ka, the bluejay, was heard to say in the distance,
20. When, in appeal, he was addressed in this wise, "Ho! grandfather,
21. The little ones have no means by which to control the sky."
22. Then, at that very time and place, he was heard to make reply,
23. "You have said the little ones have no means by which to control the sky.
24. I shall be the means by which the little ones can control the sky.
25. Behold, my body which is colored with blue,
26. And behold, the god who lies in the upper region,
27. Whose body is, here and there, colored with blue,
28. Verily, I am a person who has made himself to resemble this god,
29. And when the little ones make of me the means by which to control the sky,
30. This god, who lies in the upper region,
31. They shall be able, as a people, to control at will, through their life's journey."

3

32. Verily, at that time and place,
33. He, the redbird, the scarlet tanager,
34. Was heard to say, in the distance, at the beginning of the day,
35. "Behold, the god who is ever the first to appear,
36. The god, who is as though struck with a color of red,
37. And behold the color of my own body, which is red,
38. Verily, I am a person who has made himself to resemble that god,

39. And when the little ones make of me the means by which to control the sky,
40. They shall be able, through their life's journey, to make that god appear, clothed in red, and leading forth a tranquil day."

4

41. Verily, at that time and place,
42. He, the spotted duck, was heard to say in the distance,
43. When, in appeal, he was called to, in this wise, "Ho! grandfather,
44. The little ones have no means by which to control the sky."
45. Verily, at that time and place, he was heard in the distance to make reply:
46. "You have said, the little ones have no means by which to control the sky.
47. Behold, the spot with which my body is crossed,
48. And behold, the god who lies in the upper region,
49. Whose body, also, is covered with spots,
50. Verily, I am a person who has made himself to resemble that god.
51. When the little ones make of me the means by which to control the sky,
52. This god who lies in the upper region,
53. They as a people, through their life's journey, shall be able at will to control him."

5

54. At that very time and place,
55. He, the great curlew, was heard in the distance,
56. When, in appeal, he was called to, in this wise: "Ho! grandfather,
57. The little ones have no means by which to control the sky."
58. He was heard in the far distance to make reply, saying, "You have said the little ones have no means by which to control the sky.
59. I shall be the means by which the little ones can control the sky."
60. Then, at a time, when the night had not yet turned toward the morrow
61. He arose and breathed forth a loud call;
62. Then he was heard to say, in the distance: "This is my call,
63. With the force of which I strike in the very center, the god of the upper region,
64. And thus I have ever cleared away the harmful clouds from him.
65. When the little ones make of me the means by which to control the sky,
66. In like manner they shall strike in the very center, the god of the upper region,
67. And ever be able, through their life's journey, to clear away the angry clouds from him."

6

68. At that very time and place,
69. He, the great white swan, was heard to say,
70. When, in appeal, he was called to, in this wise: "Ho! grandfather,
71. The little ones have no means by which to control the sky."
72. Then, in the distance he was heard to make reply, saying: "Ho! little ones,
73. You have said the little ones have no means by which to control the sky.
74. I shall be the means by which the little ones can control the sky.
75. Behold, the whiteness of my body,
76. And behold the whiteness, the purity of the sky,
77. Verily, I am a person who has made himself to resemble the sky in purity.
78. When the little ones make of me the means by which to control the sky
79. They shall be able, through their life's journey, to make the god of the upper region
80. To lie in perfect purity."

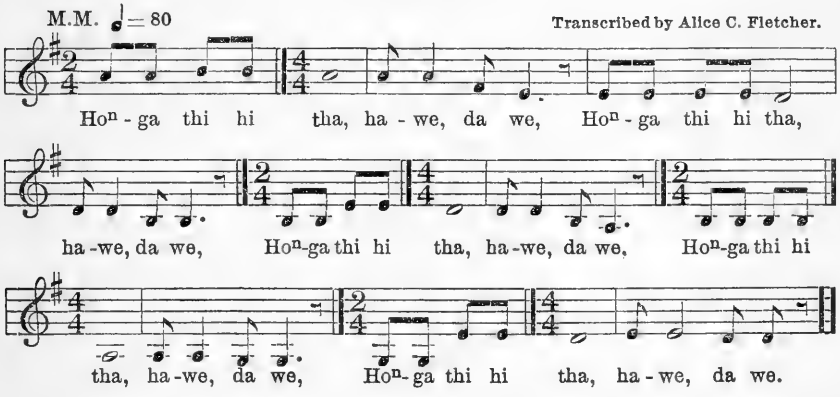
From the ritual of the Mo$^{n'}$-xe Thi-hi-dse it can be seen that the ancient No'-ho^{n}-zhi^{n}-ga gave much thought to the ever-changing mood of the sky which has an important place in the religious concepts of the Osage. The dark clouds that bring lightning, hail, and destructive winds inspired them with awe and they associated them with the terrible actions of men in their strife with each other. In the ceremonies that relate to war many of the rituals and songs refer to the dark clouds, the lightning, and the winds, and their destructive character is dramatized in ceremonial form. War was regarded by these ancient teachers as a necessary evil, but necessary only for self-preservation, therefore, the honor awarded a warrior for the performance of heroic deeds in defending the village and the fields is counted as higher than any that might be won in aggressive warfare. This rule existed among the Omaha. (See Twenty-seventh Ann. Rept. Bur. Amer. Ethn., p. 43.) No o-do$^{n'}$ (war honor) can be recounted in the Wa-xo'-be ceremony by a warrior unless he can also count an honor awarded him for a heroic deed performed in defending the village, and particularly the field where women work. War was not thought of by the No$^{n'}$-ho^{n}-zhi^{n}-ga as desirable, for while the warriors of the tribe might triumph over their enemies in a single encounter or in a number of battles the fear of attack in retaliation would always follow them while engaged in hunting the deer or chasing the buffalo, and the women would be in constant dread while working in the fields. War meant to them only malice, hatred, and death.

When the No$^{n'}$-ho^{n}-zhi^{n}-ga directed their thoughts toward peace they discerned in it all that was desirable, mutual friendship and love, not only among the people within the tribe but also among the people of all other tribes; in it they saw a liberation from the restraints of fear. Like other teachings that touch closely the life and welfare of the people, the teaching of peace could not be preserved or transmitted in any other way than by rites, with rituals and songs that were more or less allegorical in character, of which the Mo$^{n'}$-xe Thi-hi-dse ritual and songs are an example. The No$^{n'}$-ho^{n}-zhi^{n}-ga, in this ritual, chose the sky and the variety of changes it assumes when in a peaceful mood, and the activity of the birds at such times, to illustrate and set forth their teaching of peace. "The bird who sits as though he had been struck with a tinge of red" (cardinal, pl. 6, *a*) is associated with the soft morning clouds that are struck with a tinge of red by the rising sun, and which promise a calm day. The bluejay (pl. 6, *b*), with the sky, which although clouded, is serene and shows its color of blue through intervening spaces; the scarlet tanager, with the red dawn that is an unfailing sign of a bright day; the spotted duck, with the sky flecked with harmless blue clouds; the "great curlew," with the sunny day, the coming of which he predicts by his cry, even before dawn; and lastly, the white swan, with the sky that is perfect in purity and peace.

These songs which follow the recital of the wi'-gi-e voice the emotion of the people.

Song 1[5]

(Osage version, p. 266)



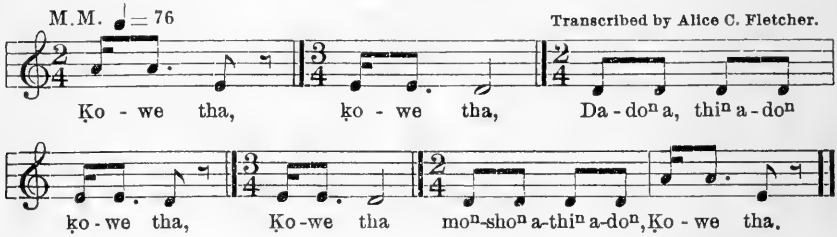
This song is sung four times, during which the pipes are not moved and only rattles are used to accompany the voice. The song is addressed to the clear sky, the most important of all the symbols of peace. During the first singing the pipes are held toward the east at right angles to the extended arm and on a level with the face. During

[5] The music of this song is a variant of an Oto Wa-wo^{n} collected by Alice C. Fletcher and Francis La Flesche in 1895. The Oto song has been transcribed but not yet published.

the second singing the pipes are held in the same manner toward the north on a line with the top of the head. At the third singing they are similarly held only a little higher and toward the west. While singing the song for the fourth time they are held in the same way high above the head and toward the north as though offering them to the sky.

SONG 2

(Osage version, p. 266)



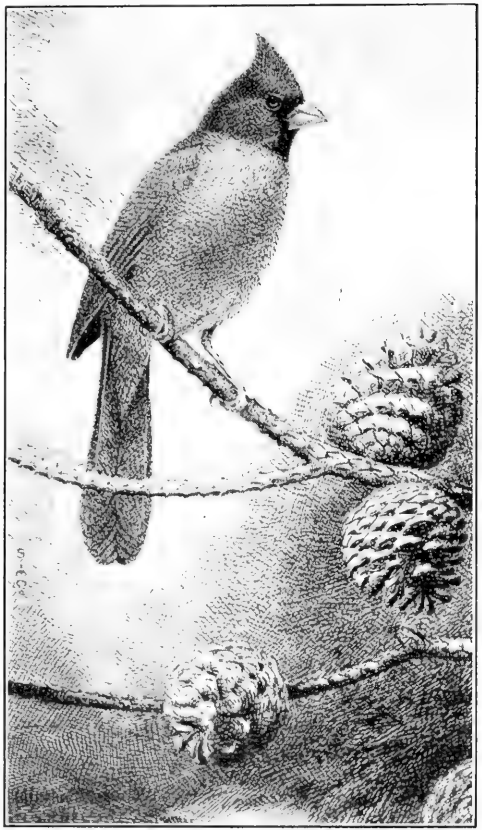
When singing this song the Do-do^{n}′-ho^{n}-ga and the Xo′-ḳa beat time with the rattles and wave the pipes to the rhythm of the song, which is a call to the sky of peace to come and unfold itself over the people and over the land, to bring with it the peace and happiness that is symbolized by the various objects used in the Wa′-wa-tho^{n} rite, the feather pendants of the pipes, the symbolic face painting, the fluffy feathers, all of which refer to the bringing of the day of peace to all men.

In the month of August 1914, Ṭe-o′-ḳo^{n}-ha (pl. 7) gave to the writer the following list of the birds used by the Omahas as symbols of a clear and serene sky. He also stated that sometimes the Omaha makers of the Wa-wo^{n} pipes put little black marks upon that part of the stem covered by the neck and head of the mallard duck, to represent the necks and throats of these sacred birds. Ṭe-o′-ḳo^{n}-ha belongs to the Ni-ni′-baṭo^{n} gens of the Omaha I^{n}-shta-ço^{n}-da gens and is well informed on the symbolisms of the Omaha Wa-wo^{n} pipes, he having often assisted in making them.

1. Ḳi′-ḳo^{n}-ṭo^{n}-ga, long-billed curlew (pl. 8, *b*). This bird clears away the clouds from the sky with the magical power of its voice. The personal name Ḳi′-ḳo^{n}-ṭo^{n}-ga appears in the I^{n}-ke′-ça-be gens of the Omaha tribe as a Ni′-ḳi-e name.

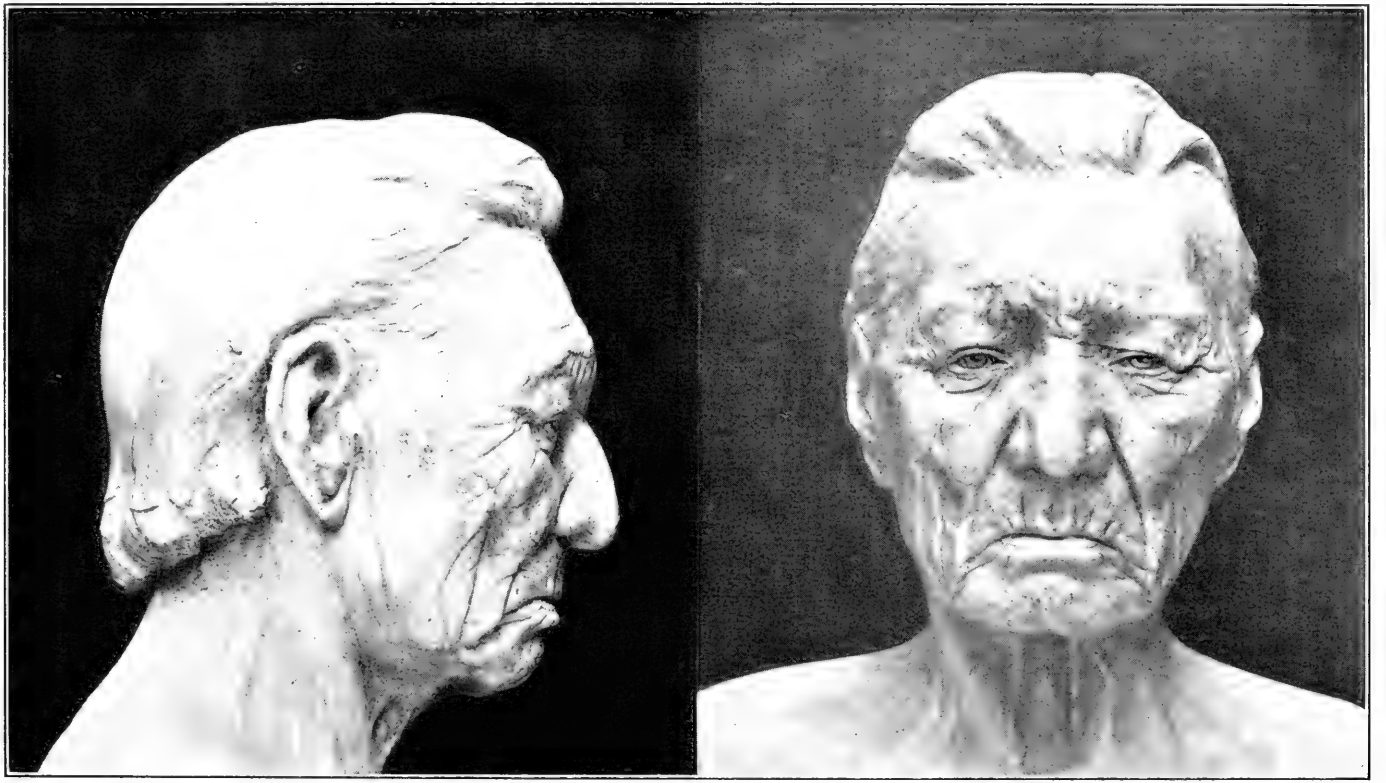
2. Ṭo^{n}-i^{n}, curlew. The song of this bird is distinctly heard in the sunshine that follows a rainstorm and the hearts of the people are gladdened because they know from the song that the storm is over and that a clear and tranquil sky is coming.

3. Ṭe′-i^{n}-shta-tha-xu-be, probably the Savannah sparrow. This bird in building its nest makes a hole in the ground which it lines with the fiber of the milkweed and the silky hairs of the seeds. The site chosen for the nest is always under a bunch of grass which not only shelters it from the rains and the winds but also hides it from harmful

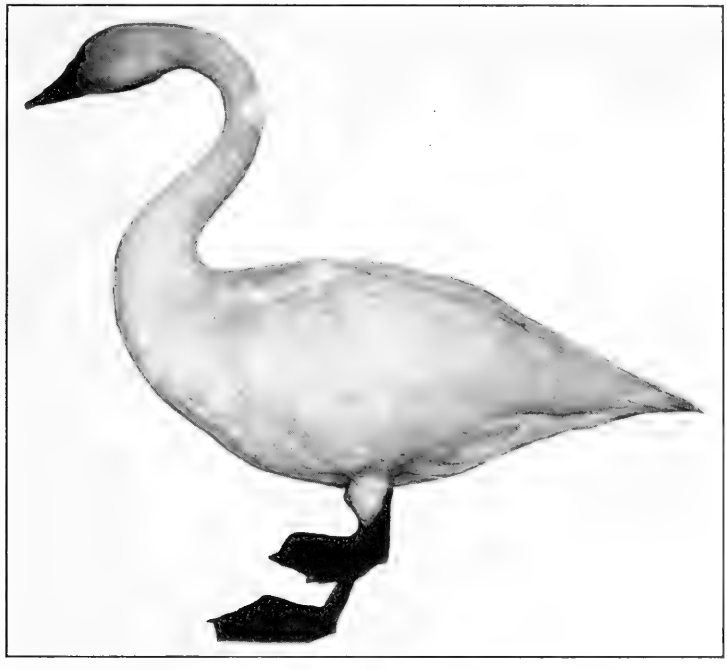


a, Cardinal.

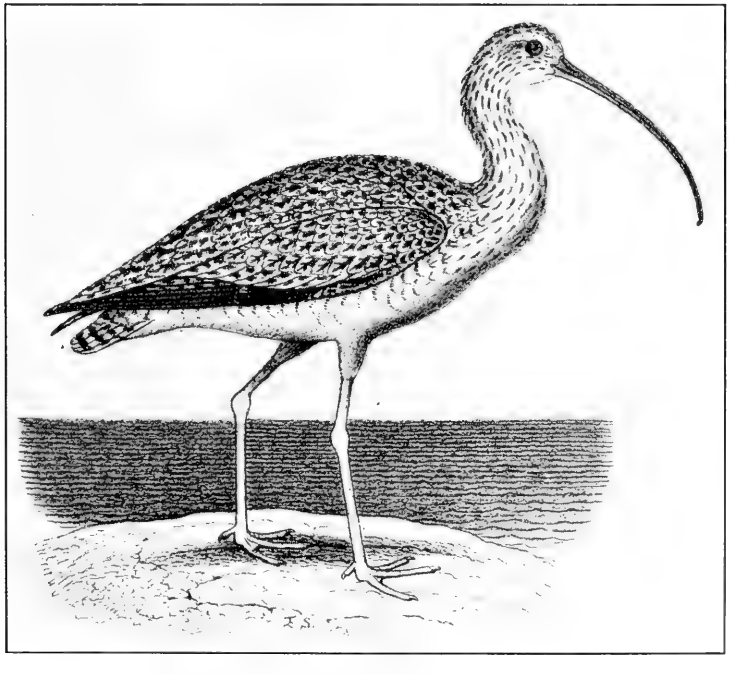
b, Bluejay.



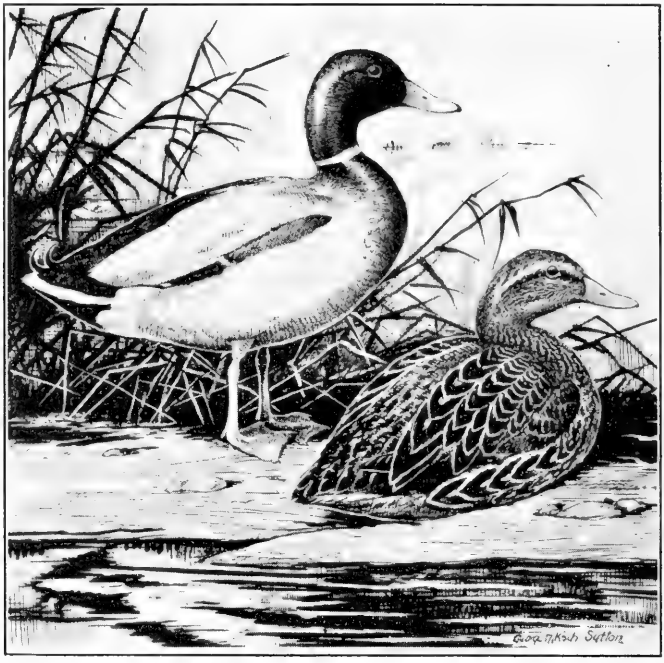
Ṭe-o′-ḳoⁿ-ha (front and side views).



a, White swan.



b, Long-billed curlew.



a, Mallard duck.

b, Scarlet tanager.

animals. After a rain this little bird perches itself on a stalk of the gum weed, throws up its head and tail and joyously greets, with its thrilling song, the sunshine and the blue sky. The bird is not much larger than a man's thumb but it has a voice that is sweet and far-reaching. When the people hear the song of this bird they also rejoice and welcome the sunshine and the unclouded sky. The song of this bird is always taken by the people as a sure sign that the storm has finally passed away.

4. Ṭa-çka′-çka, spotted thrush. This bird has a beautiful voice. When it sings it throws its head upward as though singing to the sky and twitches its tail in an excited manner. When the song of this bird is heard at the coming of day the people say: "The ṭa-çka′-çka sings; it will be clear and peaceful to-day," and thus this bird secured a place among the sacred birds.

5. Ṗa′-hi-ṭu, mallard duck (pl. 9, *a*). When the call of this bird is heard along the streams and lakes at break of day, the persons first hearing the call would say: "A-ho! I hear the call of the pa′-hi-ṭu; a clear and peaceful day is coming." The skin of the neck and breast of this bird is put upon the Wa-wo^{n} pipes of the Omaha, Osage, and Pawnee tribes.

6. Wa-zhi^{n}′-ga-ṗa, pileatd woodpecker (pl. 2, *b*). Unlike the birds of its kind, the wa-zhi^{n}′-ga-pa is wild and difficult to approach. It very seldom calls throughout the day and its whereabouts can be known only by the sounds of its loud knocking on the dead branches of a tree. But its call and knocking may sometimes be heard at dawn when those hearing the sounds would say, "A-ho! the wa-zhi^{n}′-ga-pa calls and knocks; it knows that the day will be clear and gentle." The skin of the head of this bird with the maxilla attached is fastened to the stem of the Omaha, Osage, and Pawnee pipes. The red on the head symbolizes persistency and perseverance.

7. Ṗa′-nu-hu, owl (pl. 2, *a*). When the hooting and the cries of the owl are heard just about the break of day it is said that the coming day will be clear and mild. The feathers of this bird are put upon the Omaha, Osage, and Pawnee pipes.

The Do-do^{n}′-ho^{n}-ga, before rising with his Xo′-ḳa to sing the next set of songs, addresses the members of the Ho^{n}′-ga U-ṭa-no^{n}-dsi, a war-like gens, and those of the Ṭsi′-zhu Wa-no^{n}, a gens of peace, saying: "Ho! Ho^{n}′-ga U-ṭa-no^{n}-dsi and Ṭsi′-zhu Wa-no^{n}, it has always been the custom for you to assist in this part of the ceremony and, appealing to your sympathy, I now ask of you the assistance which you have never refused to give."

Then those present who belong to these gentes hasten to select two men from their members to act out a little comedy that takes place soon after the singing of the songs next in order. These two men, as soon as they have been chosen, go to their homes, dress and paint

themselves like the men of strange tribes, then, mounted on their best horses, ride side by side in and around the camp while the Weeping Songs which form the next set are being sung.

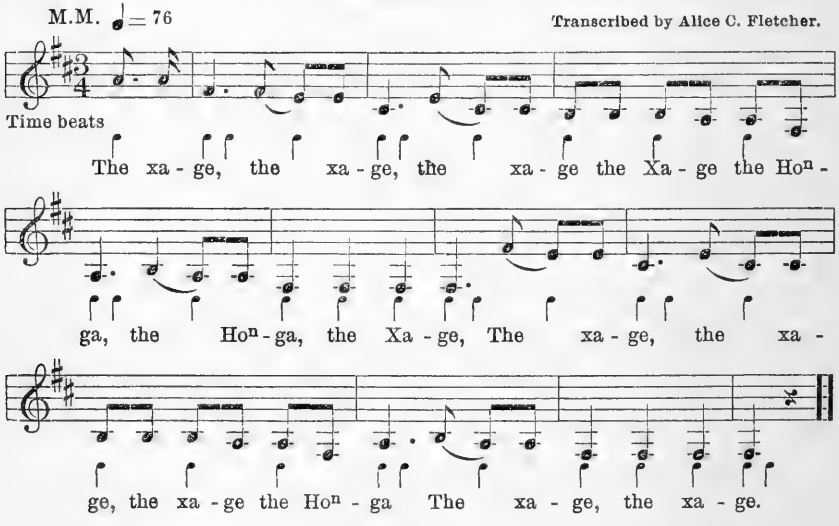
Weeping Songs

Toward evening, after an intermission following the singing of the Sky Controlling Songs, the Do-do^{n}′-ho^{n}-ga and the Xo′-ka rise with the pipes and rattles to sing the Weeping Songs. Before the singing is started the Do-do^{n}′-ho^{n}-ga addresses the people who have come to witness the ceremony, saying: "A ni-ka-shi-ga, A′ wi^{n} ge tha-k'e o^{n}-tha gi-the do^{n} tha-no^{n}-zhi^{n} ta tse a bi^{n} da, ni-ka-wa-ça e," which may be translated in this wise: "Oh! brethren, it has been said that if any one has any compassion for me at the performance of this part of the ceremony he will rise." To a stranger who is unfamiliar with the customs of the Osage this address would be meaningless, but to one who has been born and bred in this ceremonial life it means that all who are in mourning are asked to terminate their period of mourning with the Wa′-wa-tho^{n} ceremony, which means the granting of life and happiness to all men, instead of carrying out their intentions of giving the Wa-sha′-be A-thi^{n} ceremony, which brings no comfort but death and sorrow to others.

At the starting of the songs all who are in mourning willingly rise and begin to weep as a final shedding of tears for the dead.

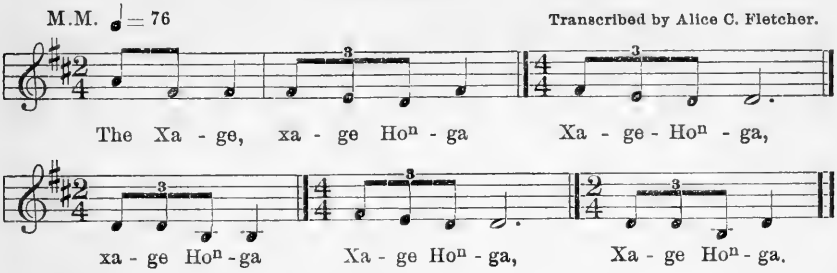
Song 1

(Osage version, p. 267)



SONG 2

(Osage version, p. 267)



After this ceremony the mourners throw away the ragged blankets they have been wearing as a sign of mourning and the men mourners cut their hair and paint their faces as when not in mourning, and all forget their sorrow.

When the singing of the Weeping Songs comes to a close the two Ṭa′-thi^{n}, or make-believe strangers, ride to the door of the house of the Wa′-wa-tho^{n} party. One of the Ṭse′-xe-ḳ'i^{n} meets them and conducts them into the house, where they are assigned to places near the Do-do^{n}′-ho^{n}-ga and the Xo′-ṣka. Then food is brought and placed before them, as are also presents of blankets. They eat quietly but hastily, as though suffering from hunger, while the members of the Wa′-wa-tho^{n} party and their other guests make remarks among themselves about the strangers, such as, "They must have come from a long distance; they seem to be pretty hungry. The one sitting nearest to the Do-do^{n}′-ho^{n}-ga looks as though he might be a Ho^{n}′-ga U-ṭa-no^{n}-dsi and the other a Ṭsi′-zhu Wa-no^{n}," at which there would be a general nudging with the elbows, followed by smiles and laughter.

Without a smile or the slightest notice of these remarks the strangers go on with their eating; then, when they have finished and indicated by signs and flourishing gestures the satisfaction of their hunger, the Xo′-ṣka speaks to them, by signs, saying, "Where did you come from?" After some gibberish between the two, both strangers reply by stretching out their right arms and pointing to the west, then drawing in the hands, with the index finger point upward. This occasions further remarks among the Wa′-wa-tho^{n} party and their other guests, meant to be very amusing, at the expense of the strangers, particularly the representative of the Ho^{n}′-ga U-ṭa-no^{n}-dsi gens whose symbol is the striped skunk.

Although enjoying the jokes of their hosts, the strangers give no outward signs of understanding them.

When all have had their fun and have quieted down the strangers inform their hosts, by a series of graceful manual signs, that the warriors of two hostile tribes were approaching to attack their camp. The strangers, being friendly to the tribe, had come to give timely

warning to their friends so that they may prepare themselves for the attack.

When the visitors have given their friendly warning they take leave of their hosts to depart, first thanking them for their hospitality and generous gifts.

The little comedy is enacted for the purpose of introducing the ceremonies connected with the sham attack to be made upon the Hoⁿ′-ga on the following morning. The pleasantries in this play of the two strangers, as well as in the Name Taking ceremony, to be next described, are for the purpose of emphasizing the idea of the friendly feeling and relations which the people aim to bring about through the influence of the Wa′-wa-thoⁿ ceremony.

When the two make-believe strangers have gone the Wa′-wa-thoⁿ party choose an I′-e-ki-the, crier, from the Black Bear gens or from its subgens, the Puma. If they can not get one from either of these gentes they select one from the Tsi′-zhu Wa-noⁿ. This crier is then sent out to give warning throughout the camp, saying: "Ho! two great war parties are reported to be advancing to attack the village and the young warriors are bidden to prepare to meet them."

Name Taking

The fun-loving young men and boys who are eager to take part in the attack hasten to their maternal uncles, as soon as they hear the voice of the crier, each carrying a pair of moccasins, a pair of leggings, a blanket, or some other article of value. Each youth lays his present before his uncle and says: "Uncle, I want you to give me a name to use to-morrow morning, if I should win an honor in the attack." "Ho!" the uncle would reply, "your name shall be, He-who-is-always-last-to-get-up-in-the-morning." Another might say to his young nephew who is just beginning to make himself attractive to the maidens, "Ho! my nephew, I have a name for you, it is, 'He-who-is-always-being-jilted'." Or one would say, "Ah, my nephew, you have given me a beautiful present. In return I will give you a fine name; you shall be 'Sore-back'." This refers to the inattention of the lad to the discomforts of his pony.

Thus the early part of the night would be spent in merriment and laughter at the expense of the nephews, who take good-naturedly these thrusts at their faults or peculiarities, made by their uncles, who never joke with their nephews except on this occasion. The nephews go about the camp loudly proclaiming their new names, meeting shouts of laughter, until at last a "smoky" feeling in their eyes drives them to seek their resting places.

Part II

Charcoal Fight

No^{n}-xthe I-ki^{n}-dse Wa-tho^{n} is the title of the ritual and songs to be next recited and sung. The literal translation of the title is: No^{n}-xthe, charcoal; I, for; ki^{n}-dse, fight; Wa-tho^{n}, songs; Fight for the Charcoal Songs.

Before the break of day a small house is set apart by the Tse′-xe-k'i$^{n'}$, near the dwelling occupied by the Wa′-wa-tho^{n} party, in preparation for the dramatic attack to be made upon the Ho$^{n'}$-ga. For this part of the ceremony the Ho$^{n'}$-ga is dressed with a new blanket, ornamented leggings, moccasins, jacket, and ear ornaments. When he is dressed and painted (pl. 10) he is ceremonially conducted to his little house with the pile of blankets and other articles of clothing, brought by the Wa′-wa-tho^{n} party for distribution to the winners of honors in the dramatic attack. Then the two Xthe′-ts'a-ge stand guard over the Ho$^{n'}$-ga's house to protect it against the young men who, while preparing for the attack, and waiting for the preliminary ceremonies, will try to steal past them and enter it to get the ceremonial clothing. Should one succeed in entering he will be entitled, not only to the pile of blankets, but also to the clothing and ornaments worn by the Ho$^{n'}$-ga, thus bringing to a premature close the dramatic attack.

When the Ho$^{n'}$-ga is seated in his little house the Sho′-ka kindles the sacred fire in the open air near the dwelling occupied by the Wa′-wa-tho^{n} party and the Ho$^{n'}$-ga's house. As the flames of the fire, which is built of sacred wood, begin to roar and to leap upward, the Do-do$^{n'}$-ho^{n}-ga and the Xo′-ka rise with the pipes and the rattles and ceremonially approach the fire. At the same time the Wa-sha′-be A-thi^{n} Wa-zho-wa-gthe and all the young men and boys who are to take part in the dramatic attack gather around the fire in a great ring. Then standing in the glare of the flames as the sky reddens with the approach of dawn, the Xo′-ka begins to recite the Charcoal Wi′-gi-e or Ritual, while he and the Do-do$^{n'}$-ho^{n}-ga hold the pipes pointed toward the fire.

CHARCOAL RITUAL

(Osage version, p. 267)

1

1. Far in the distance one was heard to say: "Ho! little ones,
2. What shall the little ones use as a symbol for their charcoal?"
3. Then, far in the distance there came the reply, "There is a bird without stain,
4. Let the little ones use this bird as a symbol for the charcoal."
5. Then, verily, at that time and place the bird without a stain was heard to speak, far in the distance,
6. Saying: "Behold, how dark is the skin of my feet,
7. I have made that, always, to be my charcoal.
8. When the little ones also make of it their charcoal,
9. Black indeed shall be the charcoal they make for themselves throughout their life's journey.
10. Behold, how dark are the tips of my tail feathers,
11. Which I have made always to be my charcoal.
12. When the little ones also make of them their charcoal,
13. Black indeed shall be the charcoal they make for themselves throughout their life's journey."
14. Verily, at that time and place he was heard to speak in the distance,
15. Saying: "Behold, the black part of my body also,
16. Which I have made always to be my charcoal.
17. When the little ones also make of them their charcoal,
18. Black indeed shall be the charcoal they make for themselves.
19. Behold, how black is the tip of my beak,
20. That also I have made, always, to be my charcoal.
21. When the little ones also make of it their charcoal,
22. Black indeed shall be the charcoal they make for themselves throughout their life's journey."

2

23. Verily, at that time and place, one was heard to speak in the distance,
24. Saying: "What shall the little ones use as a symbol for their charcoal?"
25. Then the great white swan was heard to speak in the distance,
26. When, in appeal, he was addressed, in this wise: "Ho! grandfather,
27. The little ones have nothing to use as a symbol for their charcoal."
28. Verily, at that time and place he was heard to reply in the distance,

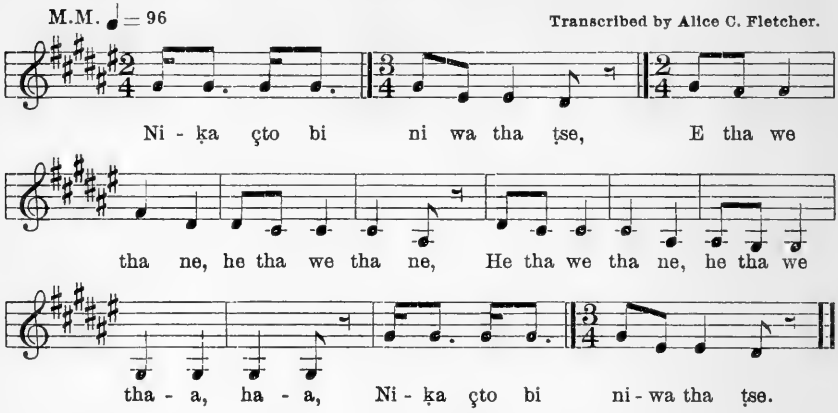
29. "You have said, The little ones have nothing to use for their charcoal,
30. I shall be charcoal for the little ones," he was heard to say.
31. "Behold, how dark is the skin of my feet,
32. Which I have made always to be my charcoal.
33. When the little ones also make of it their charcoal,
34. Black indeed shall be the charcoal they make for themselves throughout their life's journey.
35. Behold, how dark is the tip of my beak,
36. That also,
37. I have made always to be my charcoal.
38. When the little ones also make of it their charcoal,
39. Black indeed shall be the charcoal they make for themselves."

With the exception of certain omissions, this ritual is the same as the Charcoal Ritual used in the war rite. The war Charcoal Ritual, from which this one was taken, is divided into five parts, each of which mentions an animal as the giver of the charcoal symbolic insignia, namely: 1, the puma; 2, the black bear; 3, the white swan; 4, the golden eagle; and 5, the deer. The parts relating to the puma, the black bear, and the deer are omitted altogether from the Charcoal Ritual of the Wa-wa′-tho^{n}, for the reason that these symbols are expressly dedicated to war, as stated in the closing lines of each part. The two parts relating to the white swan and the golden eagle are used for the Wa′-wa-tho^{n} charcoal ceremony because the words employed in dedicating them to war were not so definite as those used for the puma, the black bear, and the deer.

A further omission or modification is made in the two parts taken for use in the Wa′-wa-tho^{n} charcoal ceremony. Instead of the words "A bi^{n} da, ṭsi ga," "it has been said in this house," an expression that occurs at the end of each line of the war Charcoal Ritual, only the words "a be tho," it has been said, are used at the end of each line of the Wa-wa-tho^{n} Ritual, for the reason that the words "in this house" in the war ritual refer to the house that is set apart solely for the war ceremonies.

The line that frequently occurs in both these rituals, "no^{n}-xthe gi-ça-be ki-the mo^{n}-thi^{n} ṭa bi^{n} da," "Black, indeed, shall be the charcoal they make for themselves, throughout their life's journey," is understood to mean that only by a united effort and the use of one insignia could people be sure of success in overcoming their enemies or bringing about peace and good will between all men.

CHARCOAL SONG

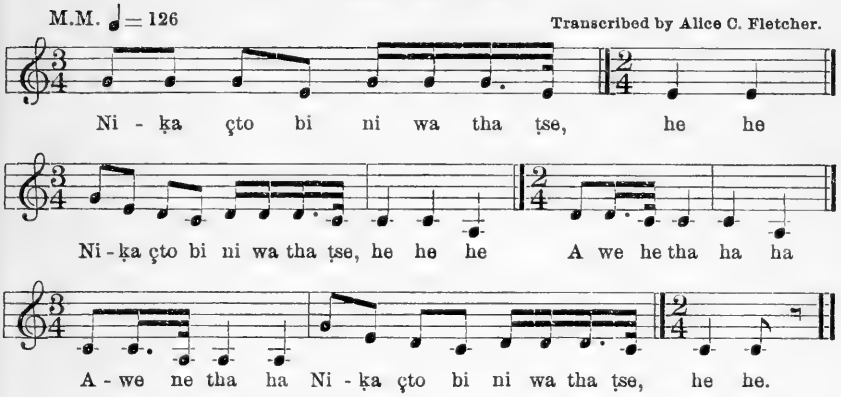
(Osage version, p. 268)

At the end of the sixth stanza the Do-do$^{n'}$-ho^{n}-ga and the Xo-ka point to the sacred fire with the pipes. At that instant the Wa-sha'-be A-thi^{n} Wa-zho'-wa-gthe, his Xthe'-ts'a-ge and Tse'-xe-k'i^{n}, together with the young men and the boys, rush from all sides upon the blazing fire, kicking the brands and live coals in every direction, uttering yells and war cries, pushing each other in an attempt to secure a brand or a handful of the coals. Without a pause, amid this tumult, the Do-do$^{n'}$-ho^{n}-ga and the Xo'-ka go on to the next stanza, keeping perfect time in their movements with the music, and unmindful of the discordant yells and cries.

The first stanza of this song sings of the gathering of the men of the tribe to take part in an act of importance. The second stanza sings of the joining of the Wa'-wa-tho^{n} party with the men of the tribe in the performance of the act. The third stanza sings of the aged men who have come to do their share in the performance of the act. The fourth stanza sings of the sacred pipes which have brought the people together to perform the ceremony of peace. The fifth stanza sings of the sacred fire around which all have gathered for the act of importance. The sixth stanza sings of the charcoal from the burning fire which shall be the insignia of the people who unite to bring to pass the important act. The seventh stanza sings of the accomplishment through which the aim and purpose of the ceremony is made to stand in the broad light of day.

The rush for the charcoal is done so quickly that the "fight" is over almost before the last stanza of the song is finished.

Touching the Charcoal Song

No^{n}-xthe Wa-tse Wa-tho^{n}

(Osage version, p. 269)

This song refers to the securing of some of the charcoal, the symbolic insignia, by each one of the participants in the "fight." During the singing of this song the Wa-sha′-be A-thi^{n} Wa-zho′-wa-gthe, his officers and the young men and boys, hurriedly paint their faces and bodies and also their horses with the charcoal, in preparation for the dramatic attack on the Ho$^{n'}$-ga.

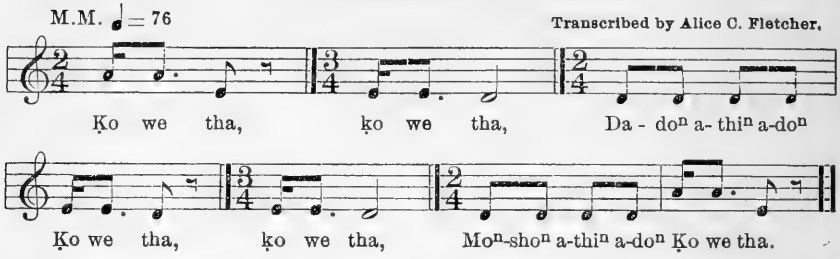
This and the preceding song are alike except the tune and vocables occurring in each. The vocables that make up the third line of each stanza of this song do not suggest any meaning, but when the symbolic pipes were to be taken on a war expedition, which used to be done sometimes, and the charcoal ceremony referred to war, the following words take the place of the vocables: U-wi-hi, I have won from you the game. War is here likened to a game of chance which may be won by a well-organized force.

Going to the Attack

When all who are to take part in the dramatic attack have painted themselves and their horses with the sacred charcoal, and the sun has risen, the Wa-ko$^{n'}$-tha The′-the Wa-tho^{n}, The Song of Going to the Attack, is started by the Do-do$^{n'}$-ho^{n}-ga and the Xo′-ka. Then the Wa-sha′-be A-thi^{n} Wa-zho′-wa-gthe, his Xthe′-ts'a-ge and Tse-xe-k'i^{n}, the young men and boys, mount their horses, go to the end of a smooth course, about "a running distance of horses" (a mile). There they arrange themselves in a line and at a signal given by the Wa-zho′-wa-gthe, urge their horses to their utmost and with wild shouts and war cries make for the little house of the Ho$^{n'}$-ga.

SONG OF GOING TO THE ATTACK

(Osage version, p. 269)



The words that make up the first, third, and fifth lines of each stanza, Ḳo we tha, are archaic and now obsolete. It is said that they mean "Come hither" or "Come ye."

In the second line of each stanza is the word Da-do^{n}, things. This refers to all of the various articles used as symbols in the Wa′-wa-tho^{n} ceremony. This, however, does not mean the articles themselves, but peace and happiness, of which they are symbols.

The word Mo^{n}-sho^{n}, feathers, in the fourth line of the first stanza refers to the pipes, which also symbolize peace and happiness for all men, the theme of the Wa′-wa-tho^{n} rite.

As in the first stanza, the fourth line in each of the following stanzas makes a particular reference to one of the various articles used as symbols of peace and happiness in the ceremony.

That of the second stanza craves the peace and happiness symbolized by the Ḳi-no^{n}—symbolic face painting of the persons taking part in the performance of the ceremony.

In the third stanza it is the Wa-gthe or fluffy feathers worn by each person taking part in the Wa′-wa-tho^{n} ceremony.

In the fourth stanza the word Wa-pa, a weapon, here refers to the rod carried by each one of the men and boys who take part in the dramatic attack upon the Ho^{n}′-ga, a weapon that bring gifts, peace, and happiness, instead of death and grief.

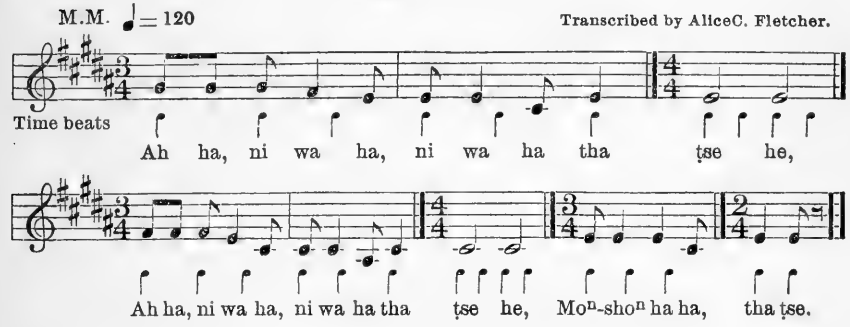
Ho^{n}′-ba, day, in the fifth stanza refers to the day when through the influence of the Wa′-wa-tho^{n} rite all men will finally live in peace and rear their young without fear.

Wa-xthi′-zhi declined to give the meaning of this song. Later, Wa-no^{n}-zhe-zhi^{n}-ga, who has taken part a number of times in the performance of the Wa′-wa-tho^{n} ceremony, and whose father was familiar with the meaning of each part of the rite, stated that his father had said that the song is addressed to the mild and gentle winds that are themselves used as symbols in the rite calling them to bring the peace and happiness sought through the influence of the ceremony.

Victory Song
Wa-ṭse Wa-thoⁿ

The title of this song may be literally translated as Wa-ṭse, touching, from I′-ṭse, to touch; Wa-thoⁿ, song. The word wa-ṭse, however, as used here in the Wa-ṭse Wa-thoⁿ of the war rites has a different meaning, that is, victory. The organization of the Osage people as a military body, or bodies, is typified by the hawks that form the central figure of the elaborate ceremonies pertaining to war. It is to these emblems that all the military achievements of the warriors are accredited and in the victory songs these birds are addressed by name, "Thou blackbird, thou gray bird, thou little hawk, the victory is thine, or thou hast won a victory." This victory song of the Wa′-wa-thoⁿ which corresponds to those of war ceremonies when the men and boys with glad shouts rush by the little house in which the Hoⁿ′-ga sits, giving it a stroke with his rod, as though giving an enemy in battle a stroke. This scene, which symbolizes the triumph of peace, is witnessed by all the people of the village with a feeling of friendliness and good will toward one another, the attainment of which is accredited to the symbols of peace by the song.

Song 1

(Osage version, p. 270)

The first and second lines of each stanza are alike and may be translated thus: ah ha, behold; ni wa ha, modified form of thi-e, thou; tha-ṭse, have touched or won a victory; he, vocable.

In the third line of the first stanza, moⁿ-shoⁿ, feathers or pipes; ha ha, modified form of "a," word sign of an address to a person.

In the third line of the second stanza the ḳi′-noⁿ or symbolic face painting of the persons taking part in the performance of the ceremony are similarly addressed.

So too, in the third line of the third stanza the Wa′-gthe or fluffy feather worn by each member of the Wa′-wa-thoⁿ party.

The word Wa-ḳ'oⁿ′ in the third line of the fourth stanza refers to the effort to bring about peace and good will between men through the influence of the Wa′-wa-thoⁿ Ceremony.

In the third line of the fifth and last stanza the Ho^{n}′-ba, day, is addressed, which witnesses the success of the effort.

Delivery of Gifts

After the attack the Ho^{n}′-ga is taken back to the house of the Wa-sha′-be A-thi^{n} Wa-zho′-wa-gthe, together with the blankets and other articles of clothing to be distributed among the men and boys who took part in the attack, and the goods and the Ho^{n}′-ga are placed before the men and boys, who select two or three men of their number to make the distribution. These men look over the blankets and other articles and grade them according to quality and value and proceed to distribute them, beginning with the one who was first to strike the Ho^{n}′-ga's house. When all the blankets and other articles have been exhausted the distributers strip from the Ho^{n}′-ga the clothing worn by him, as well as ornaments, bracelets, armlets, and silver earrings, which they divide among those who received none of the other goods. When the distributers have finished each man and boy gives his share to the Wa-sha′-be A-thi^{n} Wa-zho′-wa-gthe, who receives the offerings of the men with thanks, but when the boys come to him with their gifts he asks each one his new name given to him by his uncle the preceding night. This he now loudly calls out, at the same time thanking the lad. Upon hearing a name as "Sore-back" or "He-who-is-always-last-to-get-up-in-the-morning" the people set up shouts of laughter. These foolish names are soon forgotten. The Wa-zho′-wa-gthe shares the blankets and other things with his Xthe′-ṭs'a-ge and Ṭse′-xe-ḳ'i^{n}.

Erecting the Rack Ceremony

Wa′-dsi-zhu

At the close of the distribution of the gifts to the Wa-zho′-wa-gthe and his officers, the Ṭse′-xe-ḳ'i^{n} of the Wa′-wa-tho^{n} party proceed to erect a rack about 7 feet high and 30 feet long, in preparation for the ceremony called Wa′-dsi-zhu. This rack consists of forked posts planted firmly in the ground about 10 or 12 feet apart and poles placed horizontally in the forks of the posts. The name Wa′-dsi-zhu, which may be freely translated as placing things upon, refers to the hanging of the blankets upon the rack and the hitching to the upright posts of the horses to be brought as gifts to the Wa′-wa-tho^{n} party. Near the end of this rack is planted a forked post about 6 feet high, upon which a shield is suspended by its strap.

The Ni′-ḳa Wa-çi-çi-ge, or honored warriors, are the first to bring the gifts they intend to present to the Wa′-wa-tho^{n} party. The warrior wears all his regalia. He either goes before or follows his wife, who always leads the horses and carries in a bundle the blankets or other articles to be given away. The woman is thus publicly recognized as the home maker whom every warrior is bound in duty to

protect. While the woman stands near the rack with the gifts the warrior goes to the post on which the shield is hung. There he pauses and in a loud voice recounts his valorous deeds,[6] performed when defending the women and the village. He gesticulates with the stick or war club that he carries in his hand, and at the close of the recital of each deed he gives the shield a whack, in imitation of the stroke he gave the enemy. When he has finished the recounting of his valorous deeds his wife ties the horses to the long rack and hangs the blankets or other articles on the horizontal poles.

In the meantime the Wa-dse′-pa-i^{n} men and women go from house to house and ask for presents for the Wa′-wa-tho^{n} party. The Wa-dse′-pa-i^{n} give liberally of their possessions, consequently their request is almost equivalent to a demand. The position of Wa-dse′-pa-i^{n} is held for life and is a peculiar one. A person holding the position is a servant to all of the people and can be sent on errands of any kind, even to the carrying of secret messages between lovers, which they keep inviolate.

In the Wa′-wa-tho^{n} ceremony the part taken by the Wa-dse′-pa-i^{n} is a feature which all enjoy and find delight in witnessing. When going from house to house to solicit gifts for the Wa′-wa-tho^{n} party, the Wa-dse′-pa-i^{n} act out, in a ridiculous manner, the quarrels and fights that had taken place in the tribe during the year, such as scenes of wife beating or husband beating through jealousy, and scenes where grown people have taken part in fisticuffs of children. No one resents the thrusts made by the Wa-dse′-pa-i^{n} in their buffoonery, for they are privileged characters and are fully protected by the usages of the tribe.

During an intermission in the delivering of the presents by the Ni′-ka Wa-çi-çi-ge, the Wa-dse′-pa-i^{n} come loaded with bundles of blankets and some leading horses. These they bring to the rack and the shield where both men and women recount their generous deeds when the Wa′-wa-tho^{n} ceremony was performed at some time in the past. They also strike the shield at each count and cause much merriment by the jokes they make, often at their own expense.

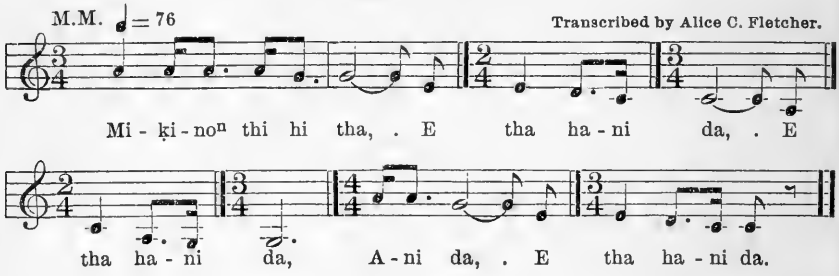
Painting Ceremony

At the conclusion of the ceremony of delivering the gifts to the Wa′-wa-tho^{n} party, the Ho^{n}′-ga is conducted by the Do-do^{n}′-ho^{n}-ga and the Xo′-ka to his house, where the Ki′-no^{n}, painting ceremony, is performed. First the Ho^{n}′-ga's face is painted red, which is the symbol of the sun, after which a narrow blue line is drawn from the middle

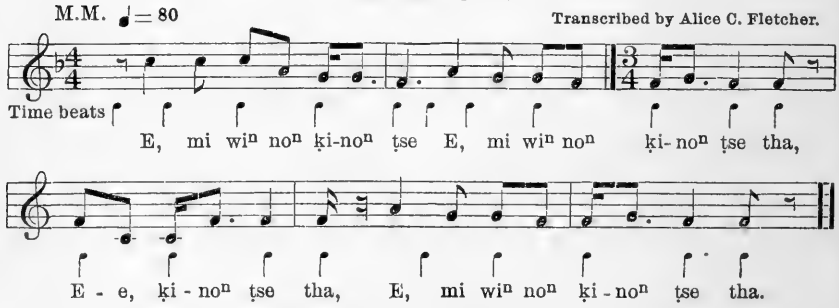
[6] Some of the early writers, among them Le Petit and Charlevoix, in describing the "calumet dance" as practiced by the tribes with whom they came in contact, make particular mention of this feature of the ceremony. It is not practiced by the Ponca, Oto, Omaha, and Pawnee, although in certain parts of the ceremony warriors recount their valorous deeds, but without striking a post or shield. Of the later writers, Long (1823) states that it was practiced among the Omaha, but among the older people having a full knowledge of all the rites none could be found to confirm his statement.

of one cheek to the side of the forehead, across the forehead to the opposite side, down to the middle of the other cheek. This blue line, which runs partly around the face of the Ho$^{n'}$-ga, is called Ho′-e-ga, which means an enclosure into which life enters and appears in various forms; in other words, it is the symbol of the earth. During the symbolic painting of the Ho$^{n'}$-ga, the Ki′-no^{n} Wa-tho^{n}, painting songs, are sung. After the painting the Ho$^{n'}$-ga is clothed again with a new pair of moccasins, leggings, jacket and blanket, also neck and ear ornaments are put upon him, and the wreath of cattail leaves placed on his head.

SONG 1

(Osage version, p. 270)

All the words in this song except the first one of each of the five stanzas are the same, therefore the translation of the first stanza covers all the others, save the first word: Mi, sun; ki-no^{n}, painting (symbolic); thi hi tha, has descended upon you; E tha, behold; ha-ni da, it is thine. The next and last line is: a ni-da, it is thine; e-tha, behold; ha ni da, it is thine. In the second stanza the first word, Zhi^{n}-ga, little one or child; third stanza, Ho$^{n'}$-ga, is the title of a person or object consecrated to religious use; fourth stanza, Wa-pa, the head; fifth stanza, Ho$^{n'}$-ba, day, referring to the final accomplishment of an act and its standing in the broad light of day.

SONG 2

(Osage version, p. 271)

The translation of the first line of each stanza is a translation of all the other lines. The word "tha" at the end of each of the other lines is a word sign showing that the sentence is complete, but is left out of the first line to accommodate the rhythm of the music.

FREE TRANSLATION

1

Ho! let him be painted with the symbol of the sun (Mi).

2

Ho! let him be painted with the symbol of the little one (zhi$^{n'}$-ga).

3

Ho! let him be painted with the symbol of the sacred one (Ho$^{n'}$-ga).

4

Ho! let him be painted with the symbol of the head (wa-pa).

5

Ho! let him be painted with the symbol of the day (ho^{n}-ba).

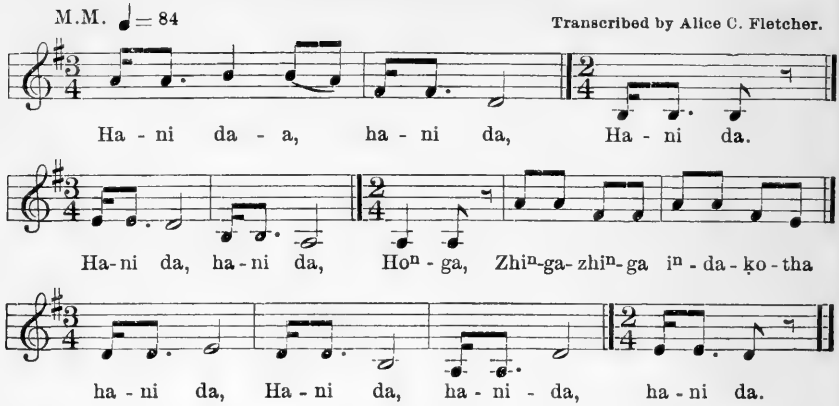
Friendship Ceremony

After the ceremony of putting upon the face of the Ho$^{n'}$-ga the symbolic paintings of the sun and the earth, dressing him in new clothing and decorating him with new ornaments, the Xo'-ka send the Tse'-xe-k'i^{n} No^{n}-ho^{n} to the brook to get some mud and some mo^{n}-hi^{n}-ts'a-zhi—mo^{n}-hi^{n}, grass; ts'a, dies; zhi, not. (Carex, species of sedges.) This grass grows along the edges of the little streams, remains green all the year, so it is called by the Osage "the grass that never dies," and is used by them as a symbol of unending life.

When the Tse'-xe-k'i^{n} No^{n}-ho^{n} brings in the mud and the grass the Xo'-ka divides the mud into four parts, each of which he rolls into a ball. These four balls of mud the Xo'-ka arranges in squares, in front of the pipes, placing them about the distance of a footstep apart. Then he puts upon each one of the balls a bunch of the mo^{n}-hi^{n}-ts'a-zhi. When this is done the Do-do$^{n'}$-ho^{n}-ga addresses the Ho$^{n'}$-ga, saying: "Friend, you will now arise." The Tse-xe-k'i^{n} No^{n}-ho^{n} steps forward and taking the Ho$^{n'}$-ga by the left arm, helps him to rise. The Do-do$^{n'}$-ho^{n}-ga and the Xo'-ka sing the I-ko'-tha Ki-ka-xe Wa-tho^{n}—I-ko'-tha, friend; ki-ka-xe, make each other; Wa-tho^{n}, song—which may be freely translated as The Friendship Song.

During the singing of the song the Tse'-xe-k'i^{n} No^{n}-ho^{n} helps the Ho$^{n'}$-ga to take his four steps into the new life, which is symbolized by the four balls of mud and the "grass that never dies." The Ho$^{n'}$-ga places a foot upon each ball, beginning with the right, going from left to right and ending with the left, when he takes his seat.

THE FRIENDSHIP SONG [7]

(Osage version, p. 272)

There is but one stanza to this song. In it the Do-doⁿ′-hoⁿ-ga addresses the Hoⁿ′-ga and refers to the three steps by which their present relation to one another has been reached. First, by his part in the ceremony which gives him the title of Hoⁿ′-ga or Sacred One, the symbol of peace. Second, through the rite they were made father and son. Third, the establishment by means of the ceremony of a friendship sacred in character.

The words ha-ni da, that are repeated five times in the first and second lines, mean thou art; the word Hoⁿ′-ga, at the end of the second line, means Sacred One. The words in the third line, My child thou art my friend. The last line is the same as the first.

This song is sung four times, as are all songs of one stanza.

DANCE CEREMONY

The group of songs that follow the Friendship Ceremonies is termed I′-noⁿ-ṭse Wa-thoⁿ; I, at which; noⁿ-tse, dance; Wa-thoⁿ, songs; meaning that at this part of the ceremony there is a dance by the Wa′-wa-thoⁿ party. This dance corresponds to the final dance of the Omaha, Ponca, Oto, and Pawnee in their version of this ceremony. This dance is always a joyous one, indicative of the satisfaction felt by both parties at the successful conclusion of the ceremony.

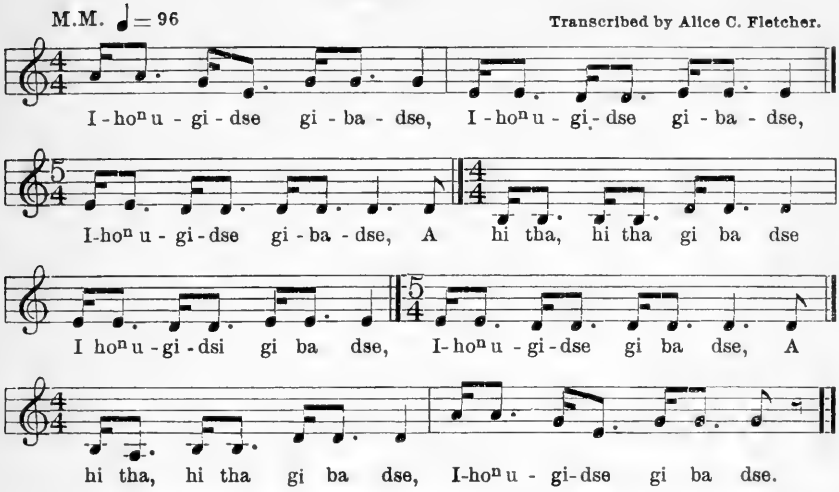
The first three songs of this group are called Ṭa Wa-thoⁿ; Ṭa, deer; Wa-thoⁿ, songs. These songs are fast in time, different in this respect from the ceremonial and processional songs, which are slow and dignified. At this part of the ceremony the Do-doⁿ′-hoⁿ-ga and the Xo′-ḳa give the pipes and rattles to the two subordinate Ṭse xe-ḳ'iⁿ and take a drum that is set before them. Beating time with the drum, the Do-doⁿ′-hoⁿ-ga and the Xo′-ḳa sing and the two Ṭse′-xe-ḳ'iⁿ dance with the pipes and the rattles.

[7] The music of this song is a variant of an Oto Wa-woⁿ song that refers to hunting, collected by Alice C. Fletcher and Francis La Flesche in 1895.

DEER SONGS

SONG 1

(Osage version, p. 272)

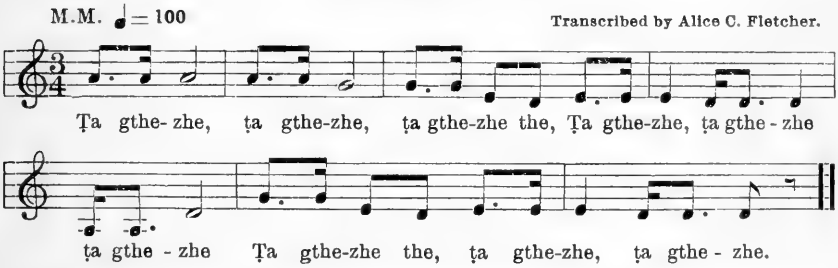


This song is to the young deer seeking for its mother. The translation of the words of the first line will cover all the rest except the fourth and seventh: I-hoⁿ, mother; u-gi-dse, seeking for its; gi-ba-dse, come hither.

The words "A hi tha, hi tha" of the fourth and seventh lines are vocables, and the words "gi-ba-dse" at the end of each are, come hither. There being but one stanza to the song, it is sung four times.

SONG 2

(Osage version, p. 272)



The translation of the first two words of the first lines of each stanza of the song will cover all of the rest:

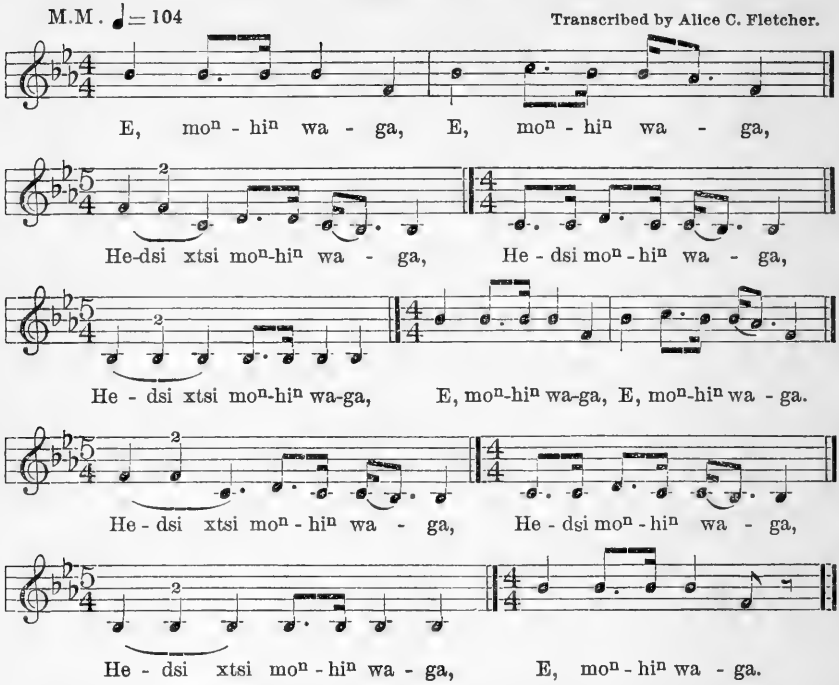
First: Ṭa, deer; gthe-she, spotted: Spotted deer.

Second: Ṭa, deer; zhiⁿ-ga, young: Young deer.

Third: Ṭa, deer; woⁿ-ga, archaic for female: Female deer.

Fourth: Ṭa, deer; ṭoⁿ-ga, great; This is the term used for the full-grown male deer.

SONG 3

(Osage version, p. 273)

This song refers to the butchering, in the field, of the deer by the hunter and to the curing of the meat for future use. The words are disconnected and do not make sense, but they suggest the story. The title of the song is Wa-pa′-dse, butchering; Wa-tho^{n}, song. The song having but one stanza is sung four times.

First line: E, an exclamation; Mo^{n}-hi^{n}, knife; wa-ga, slicing the meat for curing.

Second line: He-dsi, at the place of killing; Xtsi, very; mo^{n}-hi^{n}, knife; wa-ga, slicing the meat for curing.

Third line: He-dsi, at the place of killing; mo^{n}-hi^{n}, knife; wa-ga, slicing the meat for curing.

Fourth line, same as the second.

Fifth line, same as the first.

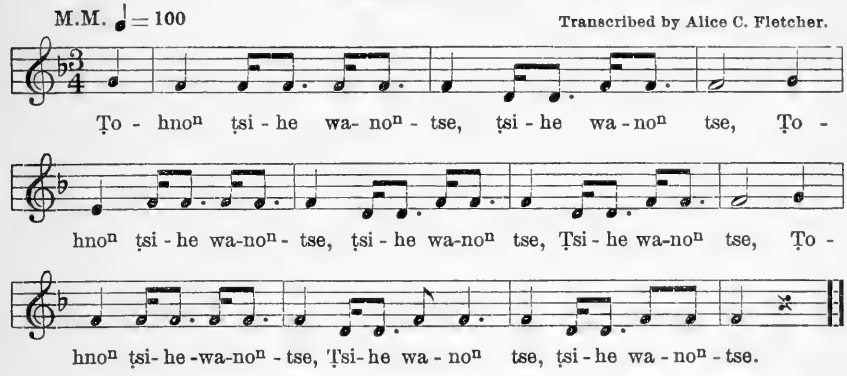
SYMBOL OF THE EARTH SONG

The title of this song is Ho′-e-ga, a symbol of the earth. This refers to the four balls of mud on which the Ho^{n}′-ga took four footsteps at the Friendship Ceremony. The arrangement of these balls of mud is here referred to as Ho′-e-ga, a symbol of the earth; Gi′-pshe, walking over, referring to the dance of the two Ṭse′-xe-ḳ'i^{n} on the

four balls at this song; Wa-thoⁿ, song. In this song the four balls of mud become symbols of the houses of the otter and the beaver, both land and water animals.

WALKING OVER THE SYMBOLS OF EARTH SONG

(Osage version, p. 273)



There are two stanzas to this song, one referring to the otter and the other to the beaver. The translation of the first line of each stanza will cover all the other lines.

First line: Ṭo-hnoⁿ, otters; ṭsi-he, nests or houses; wa-noⁿ-tse, I am dancing on, etc.

Second line: Zha-be, beavers; ṭsi-he, nests or houses; wa-noⁿ-tse, I am dancing on, etc.

CARRYING SONG

This is the fourth deer song belonging to this group of songs and its title is Wa-k'iⁿ, carrying; Wa-thoⁿ, song. It refers to the finishing of the work of the hunter of slicing the meat for curing and carrying it home. There is nothing in the words of the song to indicate this, but the explanation of its meaning is gathered from the words of the title.

The Ho'-e-ga Gi'-pshe Wa-thoⁿ is placed before this song because in former days these last two songs were used in the war ceremonies when the pipes were taken to war, and on such occasions they referred to the capturing of the houses of the enemy and the bringing home of the spoils and other war trophies. The words ṭsi-he wa-noⁿ-tse, I am dancing on their houses, in the Ho'-e-ga Gi'-pshe Wa-thoⁿ, when the song was sung as part of the war ceremony, were changed to ṭsi-he, houses of the enemy; a-wa-noⁿ-she, I have captured from them their houses.

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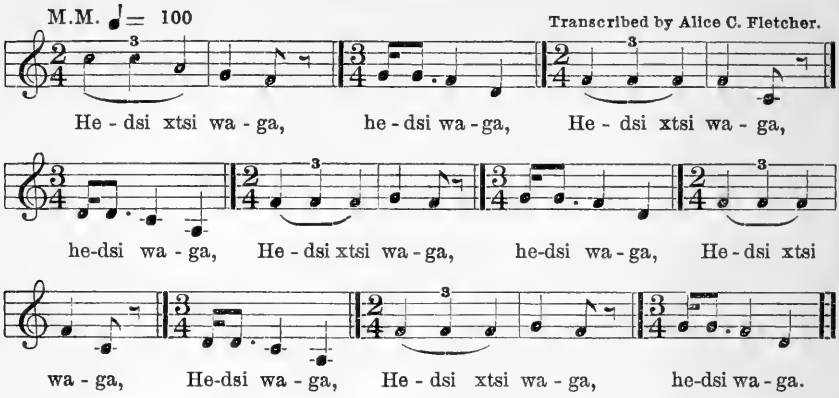
SONG 4

(Osage version, p. 273)



The translation of the words of the first line will cover the words of all the other lines: He-dsi, at the place of killing; xtsi, verily; wa-ga, slicing the meat for curing.

There being only one stanza to this song, it is sung four times.

After the singing of the Wa-k'iⁿ Wa-thoⁿ, the pipes are laid down, then the Xo'-ka directs the Tse'-xe-kiⁿ to bring four grains of corn, a bunch of cedar fronds, a wisp of sedge grass, and a wooden bowl filled with water. The Tse'-xe-k'iⁿ having had these articles in readiness, quickly places them before the Xo'-ka, who puts the bunch of cedar fronds and the wisp of grass in the water.

The Xo'-ka then rises and lifting the bowl high over the head of the Hoⁿ'-ga makes a circle with it in the air and says: "O-ga'-wiⁿ-xe wiⁿ xtsi," one circle. A second time he makes the circle, bringing the bowl toward the head of the Hoⁿ'-ga, and says: "O-ga'-wiⁿ-xe thoⁿ-ba," two circles. He makes a third circle with the bowl, lowering it still a little more, and says: "O-ga'-wiⁿ-xe tha-bthiⁿ," three circles. Then he makes a fourth circle, bringing the bowl down close to the head of the Hoⁿ'-ga, and says: "O-ga'-wiⁿ-xe do-ba," four circles. "It was thus that the Hoⁿ'-ga, the sacred (Imperial) eagle came from above, in four circles, alighting upon the earth, to make it his abode. In like manner you have come from above to make the earth your abode." He sets the bowl down and removes the wreath of cattail leaves from the head of the Hoⁿ'-ga and bids him to rise. Then taking the wisp of sedge grass from the bowl, the Xo'-ka places it upon the crown of the head of the Hoⁿ'-ga, brings it down the side of the head to the right arm, and on to the foot. Placing the grass again on the crown of the Hoⁿ'-ga's head, the Xo'-ka brings it down his face, his breast, and down to his feet. He goes through the same motions with the grass on the left side of the Hoⁿ'-ga and finally on the back part of his body and says: "Never ending is the life of the plant with

which I have blessed you. So may your life be never ending, ever continuing." The Xo′-ka then takes up the bunch of cedar fronds and goes through the same motions and repeats the same words. Putting down the bunch of cedar fronds the Xo′-ka takes up the four grains of corn, puts them into the mouth of Ho^{n}′-ga, bidding him to eat of the sacred food so that his body may be nourished and his life strengthened. This concludes the Wa′-wa-tho^{n} ceremony of the Osage.

The Osage Form Contrasted With That of Other Tribes

The ceremony of blessing the Ho^{n}′-ga with the sedge grass and the cedar fronds corresponds to the closing ceremony of the Omaha, Ponca, and Oto, differing only in the symbols used to represent long life. Among the Omaha this ceremony is performed behind closed doors. The pipes, wrapped within the wild-cat skin, are placed in the arms of the Ho^{n}′-ga; then he is made to face the east, the south, the west, and the north.

In the month of August 1909, the Ponca performed the Wa′-wa-tho^{n} ceremony among the Omaha. Mo^{n}-chu′-hi^{n}-xte, Hairy Bear, at the blessing of the Ho^{n}′-ga had the Ho^{n}′-ga rise and face the east. Wrapping the two pipes within the wild-cat skin, he took hold of the lower end with his right hand, the upper end with his left, then lifting the bundle as high as he could, brought it down upon the head of the child, then down his breast to his feet, when the pipes were laid down on the ground in front of the child. This action was repeated on the right side of the body of the child, at his back, and lastly at his left. Then the pipes were placed in the arms of the child, who was made to take four steps toward the east. (See Twenty-seventh Ann. Rept. Bur. Amer. Ethn., p. 401.)

In August 1913, the Oto performed the Wa′-wo^{n} ceremony among the Omaha. When about to perform the blessing of the Ho^{n}′-ga the man giving the ceremony addressed the audience, saying: "This ceremony is usually performed in a house with the door closed, but if it is the wish of any of those who took part in receiving us, it can be performed openly." One man asked that it be given openly so that all might see it. The Ho^{n}′-ga was asked to rise, then the leader of the Wa′-wo^{n} party wrapped up the pipes within the wild-cat skin and approached the child from the north side, or at his left as he stood facing the east. Then grasping the pipes at the lower end with his right hand and the upper end with his left, he raised them as high as he could reach and brought them down on the head of the child, then down his side to his feet, and let the pipes rest for a moment on the ground. As the man brought down the pipes he uttered a magical cry, "Hi, hi," the tone diminishing and dying out in a faint breath when he brought the pipes to the ground. Picking up the pipes, he

approached the Hoⁿ′-ga from the west and repeated the motion with the same cry; he did the same thing from the south and from the east. He then put the pipes in the arms of the child and made him take four steps toward the rising sun.

The ceremony as given by Hairy Bear was received with expressions of approval from all sides, but after the Oto ceremony the audience remained silent while the leader stood with an embarrassed and inquiring expression. An Omaha relieved the situation by asking why the leader reverses the order and did not "follow the sun"? According to the Omaha belief "going against the sun" when turning with child meant death to the Hoⁿ′-ga. Almost in one voice all the Oto replied: "It is our way of performing the ceremony; we do it this way for our own children." Then from all sides there arose an expression of satisfaction among the Omaha.

With these three tribes, the sun, the sky, and the earth are the symbols of enduring life. The little red groove that runs the full length of each pipe symbolizes the path of the sun and also the path of life; the blue color that is put upon one of the stems symbolizes the sky; the green put upon the other, the verdure of the earth. The beasts of the earth and the birds of the air are represented, so that when the child takes the pipes in his arms he embraces the universe and shares with it a never-ending life.

No satisfactory information could be obtained as to the date when the Wa′-wa-thoⁿ ceremony was last performed by the Osage. Wa-xthi′-zhi and Ṭse-zhiⁿ′-ga-wa-da-iⁿ-ga (Saucy Calf) both said that a number of years ago they, together, performed the ceremony, but neither could give the exact date. Ṭse-zhiⁿ′-ga-wa-da-iⁿ-ga (pl. 11) was killed in the month of February, 1912.

On March 10, 1898, Shoⁿ′-toⁿ-ça-be, Black Dog, gave the following information concerning the Osage Wa′-wa-thoⁿ ceremony.

"The Wa-zha′-zhe (Real), Hoⁿ′-ga, O′-poⁿ, Wa-zha′-zhe çka, Ṭsi′-zhu Wa-shta-ge, and the Tho′-xe (Buffalo Bull) are the keepers of the rituals relating to the various symbolic articles used in making the ceremonial Wa′-wa-thoⁿ pipes.

"The Wa-zha′-zhe (Real) recite the ritual and make the wreaths of Wa-ḳe′-the-ste-dse, cattail leaves, to be worn by the persons performing the ceremony. The Hoⁿ′-ga put together the pendants made of the tail feathers of the golden and imperial eagles. The Wa-zha′-zhe çka recite the ritual relating to the two stems. The O′-poⁿ, elk, recite the ritual relating to the crotched stick for the support of the pipes when at ceremonial rest. The crotched stick symbolizes the horns of the elk.[8]

[8] The information here given by Black Dog does not agree in some of its details with that obtained from Wa-xthi′-zhi, but a closer study of the Osage rites shows that his knowledge was that of a layman, while Wa-xthi′-zhi is a recognized authority on this as well as on other ceremonies. It is evident that Black Dog confused two symbolic articles when he said that the crotched stick for the support of the pipes symbolized the horns of the elk. It is the ceremonial war staff that symbolizes the horns of the elk. The crotched stick of the Wa′-wa-thoⁿ ceremony symbolizes the cloven claws of the Moⁿ-shkoⁿ or crawfish.

"Ṭsi'-zhu Çi^{n}-dse-a-gthe recite the ritual relating to the ivory-billed or pileated woodpecker heads. The Ṭsi'-zhu Wa-shta-ge (Red Eagle) give the ritual of the red fluffy feathers. The Tho'-xe (Buffalo Bull) recite the ritual relating to the fat used for anointing the two pipestems, the crotched stick, and the hair and body of the Ho^{n}'-ga.

"The face of the Ho^{n}'-ga is painted red with a blue band around his face. He is given one of the cattail wreaths with a feather to wear on his head.

"When the rituals have been recited and the ceremonial pipes are finished, the men who are to perform the ceremony put on their heads the wreaths of cattail leaves and then send the pipes to the man chosen to be the Ho^{n}'-ga. The man may decline or accept the honor as he chooses. If the pipes are refused, on the return of the party they are taken apart and the various symbolic articles are sent back to their respective keepers. After the lapse of four years, and not before, the pipes may again be made up ceremonially and offered to the man who had refused to accept them.

"There are lengthy rituals connected with the pipes. These are recited when the pipes are in the process of making.

"If it should rain at any time during the ceremony it could be made to stop by the singing of certain songs and waving of the pipes."

In May 1911, an Osage Wa'-wa-tho^{n} pipe (pl. 12, *a*, *b*) was secured from Wa-thi'-gtho^{n}-i^{n}-ge, perhaps the only one in existence. It was, according to Wa-thi'-gtho^{n}-i^{n}-ge, ceremonially made for Hi^{n}-sha'-to^{n}-a or Wa-zha'-zhe Wa-da-i^{n}-ga at a time when the Osage used to receive annuities of only $3 each from the Government, a period from which the Osage calculate time. This was before 1870.

In the United States National Museum there is a pipe assigned to the Smithsonian Institution in 1874 as part of a collection made in 1842. This specimen, No. 14845, resembles in every detail the ceremonial pipe of the Osage referred to above, except that the specimen has a groove along its full length painted red and the pipe is perforated.

Description of Pipes

1. The stem is of ash, painted green. There is no sign of a groove running its full length, to be seen on the Omaha, Ponca, Oto, and Pawnee pipes, which is a symbol of the path of the sun and of life. (Twenty-second Ann. Rept. Bur. Amer. Ethn., p. 38.) There is no perforation or the suggestion of one, as in the pipes of these other tribes. The upper end is cut so as to resemble, in a rough way, the mouthpiece of a pipestem.

2. The skin of the head of a pileated woodpecker, with the maxilla left attached, is tied to the stem, about 2 inches from the mouthpiece, as on the Omaha pipe, an illustration of which is here given

(pl. 3). The maxilla is not turned back over the skin as the woodpecker head of the Omaha and Pawnee pipes, but is laid flat on the stem, under side down, with the maxilla pointed toward the mouthpiece, and tied to the stem with a bit of deerskin thong.

3. A part of the skin from the neck of a mallard duck is put around the stem so as to lap partly over the woodpecker skin. This duck's skin is put on the stem under side downward, and tied on with a bit of deerskin thong. In the Omaha and Pawnee pipes the mallard duck skin is put on the lower end of the stem and has intact the mandibles, head, neck, and a part of the breast (pl. 3).

4. Streamers of horse hair, dyed red, and strips of some white woolen cloth are tied on the Osage pipestems, close to the mouthpiece, with bits of deerskin thong. On the Omaha and Pawnee pipes three streamers of red horsehair are put on at different places from the middle to the top. The strips of red cloth are put on in two places at the lower end. There is nothing on the Osage pipe to correspond to the bunches of cotton twine put on the Omaha pipestem at three places. Before the introduction of manufactured articles among the Indians by traders, strips of the skin of the breast of the rabbit were put on the pipes, but in recent times the cotton twine was used because it was easier to procure.

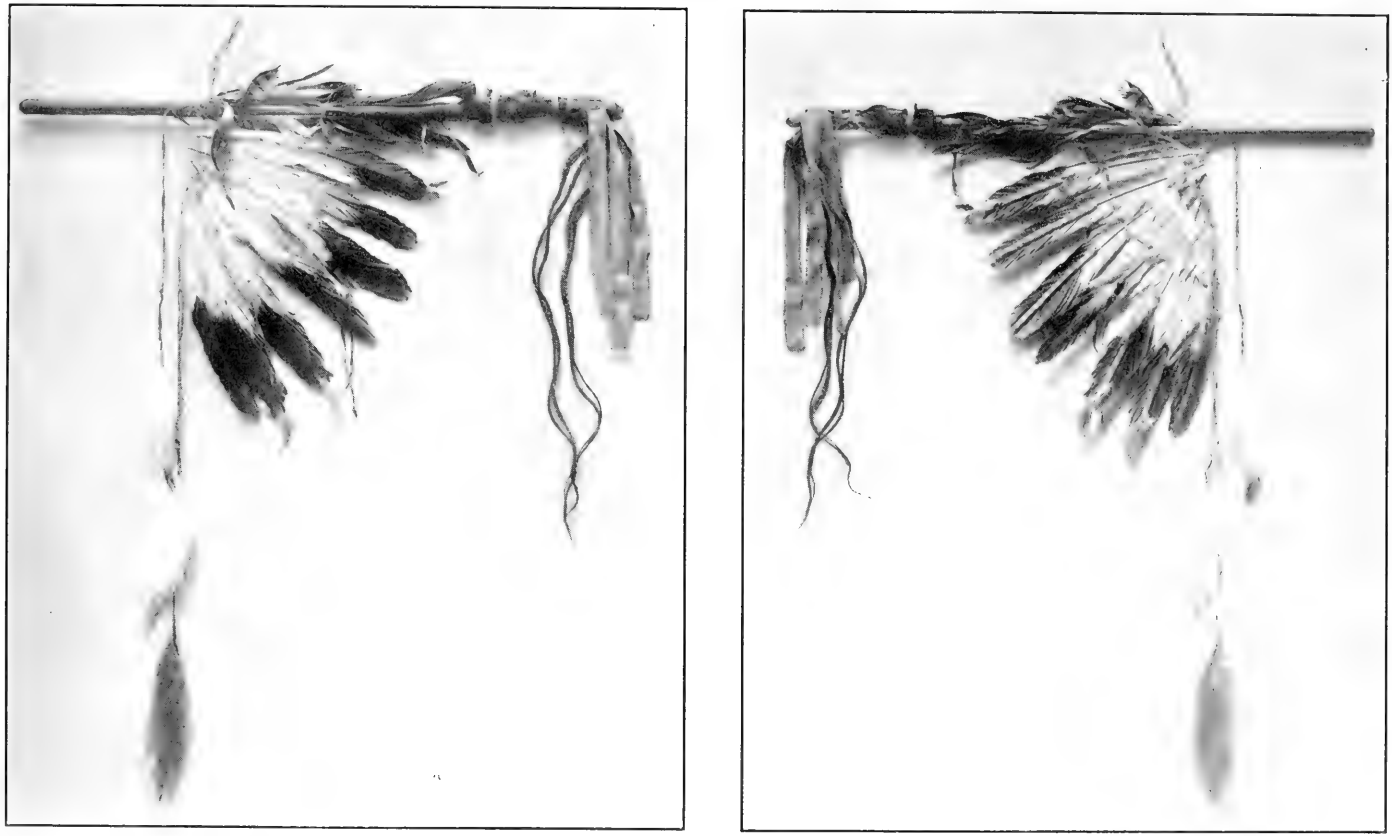
5. As with the Omaha, the Osage pipe is feathered with three wing feathers of the eagle in the same manner as arrows are feathered. These wing feathers are split the full length of the shaft and the pith removed so that they can be conveniently glued on the stem. It is in reference to this feathering of the pipes that the Osage sometimes call the pipestems "mo^{n}′-ça," arrowshafts, that is before they are feathered, and when in the finished state, mo^{n}, arrow. The act of feathering the pipestems is called by both the Osage and Omaha, A′-tha, the same as the act of feathering arrows. In the Osage pipe the wing feathers are tied down at the ends to the stem with deerskin thongs; in the Omaha and Pawnee pipes they are held down with glued sinew.

6. A bunch of owl feathers, which are said to symbolize deer's lungs, are tied to the Osage pipes, about 6 or 7 inches from the lower end. These feathers are split the full length of the shaft and the pith removed so as to render them pliable. To the tops of these feathers are fastened bits of other feathers, dyed red. These owl feathers are tied at the lower end to the pipestem with a bit of deerskin thong.

7. This Osage pipe happens to be the one having for its pendant seven tail feathers of the golden eagle, as on one of the Omaha pipes. The manner of putting these tail feathers together so as to give them a fan-shaped appearance and the fastening of them as a pendant to

Hoⁿ'-ga face painting.

Tse•zhiⁿ'-ga-wa-da-iⁿ-ga (Saucy Calf).



Osage ceremonial pipes.

Position when holding pipe and rattle.

the stem is described on page 210. Each feather is supported and ornamented on the under side with a little flattened stick from the middle to the top and fastened on at both ends with sinew to the shaft. These braces are painted with little red stripes crosswise and to each end a little feather is fastened (pl. 12, *b*).

8. To the loose end of one of the thongs upon which the golden eagle tail feathers are strung is fastened a feather taken from the under tail covert of the eagle. This feather is dyed red and hangs down on the thong from the pendant.

9. The other deerskin thong upon which are strung the golden eagle feathers has two loose ends which hang down about 6 or 8 inches. To each of these ends is fastened a white feather taken from the under tail covert of the eagle. These feathers correspond to those on the Omaha pipe which are said to symbolize the dropping of the immature feathers of the eagle as it rises to take its flight in full strength and maturity. The childish prejudices and animosities that keep men in constant turmoil are here likened to the immature feathers of the eagle that are dropped as the bird makes its flight in its full vigor of maturity, to which are also likened the thought that inspired men to rise and reach out for the relationship which alone could bring happiness and peace to all.

Contrasted with the Omaha pipes, that of the Osage looks crude as to finish, but the appearance of these symbolic articles bears no special significance, for it is the spirit of the ceremony and its aim that has the most important place in the minds of the people. An Omaha said to Miss Fletcher, when she was studying the Wa-wo^n ceremony in 1883, "So great is the affection and respect we feel for these pipes that were we to see them imitated in corn husk we would show them honor." [9] By this he meant that it is the teachings of the rite and not the actual pipes, which are employed as symbols, that are reverenced by the people. At a time when the Omahas lived in villages in the early seventies, O^n'-po^n-no^n-zhi^n, who was too poor to secure the proper materials out of which to make the pipes, made them out of dried weed stalks and corn husks and with them performed the ceremony for Thi-gthi'-çe-no^n-thi^n, another Omaha, who accepted the honor on being satisfied that it was offered with all sincerity.

The Osage in performing the Wa'-wa-tho^n ceremony hold the pipes and rattles in the same manner as the Omaha and Pawnee (pl. 13) except when singing the fourth song (p. 216), and while singing the first song of the last set.

[9] Alice C. Fletcher, Personal Studies of Indian Life. Century Magazine, vol. XLV (n. s. XXII), no. 3, p. 453, New York, 1893.

OSAGE VERSION

KEY TO PRONUNCIATION

a	as in father.
b	as in bad.
ç	as in thin, thong.
d	as in dog.
e	as in prey.
'e	exploded e.
g	as in go.
h	as in he.
i	as in pierce.
'i	exploded i.
i^n	nasalized i.
$'i^n$	nasalized exploded i.
k	as in kin, kind.
ķ	as medial k (between k and g).
m	as in men, mine.
n	as in no, nap.
hn	The sound of the initial letter is expelled from the nostrils and is scarcely audible.
o	as in note.
'o	exploded o.
o^n	nasalized o.
p	as in pipe.
p̧	as medial p (between p and b).
s	as in sit, sing.
sh	as in shun.
t	as in ten.
ṭ	a medial t (between t and d).
u	as in rule.
'u	exploded u.
w	as in wet, win.
x	rough German ch.
zh	as in azure.

Part I

Mo$^{N'}$-sho^{N} Wa-tho^{N}
Feather Songs

Song 1

(Music, p. 215)

Zhi^{n}-ga ga-the ha-ni da,
Ha hi-tha-the ha, hi,tha-the he,
Hi-tha-the ha, Ho^{n}-ga,
Ha, hi-tha-the, Ho^{n}-ga.

Song 2

(Music, p. 215)

Zhi^{n}-ga ga-the the ha-ne,
A hi-tha Ho^{n}-ga
Zhi^{n}-ga ga-the the ha-ne,
A hi-tha Ho^{n}-ga
Zhi^{n}-ga ga-the the ha-ne.

Song 3

(Music, p. 216)

Zhi^{n}-ga ho-wa, ho-wa, Zhi^{n}-ga ho-wa' ho-wa
Zhi^{n}-ga ho-wa, ho-wa, Zhi^{n}-ga, ho-wa, ho-wa, ho-wa, ho-wa
Zhi^{n}-ga ho-wa, ho-wa, Zhi^{n}-ga ho-wa, ho-wa.
Zhi^{n}-ga ho-wa, ho-wa, ho-wa, ho-wa.

Song 4

(Music, p. 216)

Zhi^{n}-ga ho-wa-the' ho-wa-ne i^{n} da we,
Zhi^{n}-ha ho-wa-the, ho-wa-ne i^{n} da, Ho^{n}-ga
Zhi^{n}-ga ho-wa-the ho-wa-ne i^{n} da we.

Ṭsi Ṭa-pe Wa-tho^{N}
House Approach Song

Song 1

(Music, p. 218)

Ha-we the ha-we, ha-we the ha-we,
Ha-we the ha-we, ha-we the ha-we,
Ha-we the ha-we, ha-we the ha-we the Ho$^{n'}$-ga
Ha-we the ha-we, ha-we the ha-we,
Ha-we the ha-we, ha-we the ha-we the Ho^{n}-ga.

SONG 2

(Music, p. 218)

Ha, the Hoⁿ-ga, the Hoⁿ-ga
Hoⁿ-ga, the Hoⁿ-ga, the Hoⁿ-ga,
Hoⁿ-ga, the Hoⁿ-ga, the Hoⁿ-ga,
Hoⁿ-ga, the Hoⁿ-ga, the Hoⁿ-ga,
Hoⁿ-ga the Hoⁿ-ga-e, the Hoⁿ-ga.

WA-ṖO-GA DO-GA ṬOᴺ-GA WI′-GI-E
Gray Owl Male Great Ritual

(Free translation, p. 219)

1

1. Ha! Zhiⁿ-ga, e tsi-gthe a′ be tho′,
2. Wa′-ṗo-ga do-ga thiⁿ-kshe tsi-gthe, a be tho.
3. Wi′-tsi-go e tsi-gthe, a be tho,
4. W′-ḳoⁿ-da hoⁿ u-ṭoⁿ-ga xtsi thiⁿ-kshe dsi e′ tsi-gthe, a be tho,
5. Wi′-tsi-go e′ tsi-gthe, a be tho,
6. Tha′-ṗoⁿ u-ha-ha thiⁿ-kshe tsi-gthe, a be tho,
7. Wa′-ḳoⁿ-da ho a-noⁿ-ḳ'oⁿ bi a-thi hiⁿ da e tsi-gthe, a be tho,
8. Zhiⁿ′-ga zhu-i-ga oⁿ-tha bi doⁿ e tsi-gthe, a be tho,
9. Wa′-ḳoⁿ-da ho a-noⁿ-ḳ'oⁿ bi ki-the moⁿ-thiⁿ ţa bi tsiⁿ da e′ tsi-gthe, a be tho,
10. Zhiⁿ′-ga zhu-i-ga oⁿ-tha bi doⁿ e′ tsi-gthe, a be tho,
11. Wa′-ḳoⁿ-da ho a-noⁿ-ḳ'oⁿ bi ki-the moⁿ-thiⁿ ţa bi a′, zhiⁿ-ga, e tsi-gthe, a be tho.

2

12. He′-dsi xtsi e tsi-gthe a be tho′
13. Wa′-ṗo-ga mi-ga thiⁿ-kshe moⁿ e tsi-gthe a be tho,
14. Wa′-ḳoⁿ-da hoⁿ u-ṭoⁿ-ga xtsi thiⁿ-kshe dsi e′ tsi-gthe a′ be tho′,
15. Tha′-ṗoⁿ u-ha-ha thiⁿ-kshe′ tsi-gthe a be tho
16. Wa′-ḳoⁿ-da ho a-noⁿ-ḳ'oⁿ bi a -thiⁿ hiⁿ da e tsi-gthe a be tho,
17. Zhiⁿ′-ga zhu-i-ga oⁿ-tha′ bi doⁿ e′ tsi-gthe a′ be thoⁿ,
18. Wa′-ḳoⁿ-da ho a-noⁿ-ḳ'oⁿ bi ḳi-the moⁿ-thiⁿ ţa bi tsiⁿ da e′ tsi-gthe a′ be tho,
19. He′-dsi xtsi e tsi-gthe a be tho,
20. Wi′ shnoⁿ ţsi u-thu-ga tha-gthiⁿ xtsi u-wa-gthiⁿ mi-kshiⁿ da e′ ţsi-gthe, a be tho
21. Zhiⁿ′-ga u-ḳi-wa-wa a-ni-ḳa-shi-ga mi-kshiⁿ da e tsi-gthe, a be tho,
22. Zhiⁿ′-ga zhu-i-ga oⁿ-tha′ bi doⁿ e′ tsi-gthe a′ be tho,
23. Zhiⁿ′-ga u-ḳi-wa-wa-the xtsi 'the ḳi-the moⁿ-thiⁿ ţa tsiⁿ da e ţsi-gthe, a be tho,
24. U′-noⁿ oⁿ-tha bi doⁿ shki e′ tsi-gthe a′ be tho′.
25. Zhiⁿ′-ga uⁿ-noⁿ a bi 'the ḳi-the moⁿ-thiⁿ ţa bi tsiⁿ da e′ tsi-gthe a be tho′.

Wa-ṭo-ga Wa-thoⁿ
Owl Songs

Song 1

(Music, p. 220)

Ḳo-ḳo we tha ne, ḳo-ḳo we tha ne
A ho, ḳo-ḳo we tha ne,
A ho, ḳo-ḳo we tha ne, ḳo-ḳo we tha ne.

Song 2

(Music, p. 220)

A ho, ḳo-ḳo we, a ho, ḳo-ḳo we,
E tha ha ha-ne, a ho, ḳo-ḳo we,
E tha ha ha-ne, a ho, ḳo-ḳo-we.

Ni′-dsi Wa-thoⁿ
Water Song

(Music, p. 222)

He-dsi ni a ha dse wa-ge, he-dsi wa-ge,
He-dsi ni a ha dse wa-gehe, he
He-dsi ni a ha dse wa-ge, he-dsi wa-ge,
He-dsi ni a ha dse wa-ge, he-dsi wa-ge.

O′-poⁿ Wa-thoⁿ
Elk Songs

Song 1

(Music, p. 224)

Hoⁿ-ga the-hi tha, Hoⁿ′-ga the-hi tha ho-o
Hoⁿ-ga the-hi tha Hoⁿ-ga,
Hoⁿ-ga the-hi tha the-hi tha ho-o
Hoⁿ-ga the-hi tha Hoⁿ-ga.

Song 2

(Music, p. 224)

Hoⁿ-ga da-we, Hoⁿ-ga da-we, Hoⁿ-ga da-we-e Hoⁿ-ga
A wi-tha ha-ne-e, A wi-tha ha-ne Hoⁿ-ga
Hoⁿ-ga da-we, Hoⁿ-ga da-we, Hoⁿ-ga da-we-e Hoⁿ-ga.

Moⁿ′-xe Thi-hi-dse Wa-thoⁿ
Sky Controlling Songs

The Wi′-gi-e

(Free translation, p. 225)

1

1. Ha′, zhi^{n}-ga e′ tsi-gthe a′ be tho′,
2. Zhi^{n}′-ga mo^{n}-xe thi-hi-dse ha tho^{n} a zhi a-tha e′-gi-a bi e′ tsi-gthe a′ be tho′,
3. He′-dsi xtsi e′ tsi-gthe a′ be tho′,
4. Wa′-zhi^{n}-ga u-zhi-hi thi^{n}-kshe no^{n}-e′ tsi-gthe a′ be tho′,
5. Ṭse′-xe xtsi ge dsi e′ tsi-gthe a′ be tho′
6. Ha′, wi-ṭsi-go e′ tsi-gthe a′ be tho′.
7. Zhi^{n}′-ga mo^{n}-xe thi-hi-dse ba tho^{n} ta zhi a-tha e′-gi-a bi e′ tsi-gthe a′ be tho′,
8. He′-dsi xtsi e′ tsi-gthe a′ be tho′,
9. Zhi^{n}′-ga mo^{n}-xe thi-hi-dse ba tho^{n} ta zhi e′ she do^{n} e′ tsi-gthe a′ be tho′,
10. Zhi^{n}′-ga mo^{n}-xe i-thi-hi-dse o^{n}-tha ba tho^{n}-ṭa mi kshi^{n} da e′ tsi-gthe a′ be tho′,
11. Zhu-i′-ga zhi-hi ga kshe′ tsi-gthe a′ be tho′,
12. Wa′-ḳo^{n}-da Mo^{n}-shi ṭa ga-kshe′ tsi-gthe a′ be tho′,
13. Zhi′-ni ge no^{n} no^{n} e tsi-gthe a′ be tho′,
14. I′-tha-ga-çko^{n}-the xtsi a-ni-ḳa-shi-ga mi kshi^{n} da e′ tsi-gthe a′ be tho′,
15. Zhi^{n}-ga mo^{n}-xe i-thi-hi-dse o^{n}-tha bi tho^{n}-shki e′ tsi-gthe a′ be tho′,
16. Wa′-ḳo^{n}-da mo^{n}-shi ṭa ga kshe′ tsi-gthe a′ bo tho′,
17. Ho^{n}′ xtsi o^{n} xtsi ni-ḳa-shi-ga ḳi-the mo^{n}-thi^{n} ṭa bi^{n} da e′ tsi-gthe a′ be tho.

2

18. He′-dsi xtsi e′ tsi-gthe a′ be tho′,
19. Ḳi′-da-ni-ḳa thi^{n}-kshe no^{n} e tsi-gthe a′ be tho′,
20. Ha′, wi-ṭsi-go e′-gi-a bi e′ tsi-gthe a′ be tho′,
21. Zhi^{n}′-ga mo^{n}-xe thi-hi-dse ba tho^{n} ta zhi a-tha e′-gi-a bi e′ tsi-gthe a′ be tho′,
22. He′-dsi xtsi e′ tsi-gthe a′ be tho′
23. Zhi^{n}′-ga mo^{n}-xe thi-hi-dse ba tho^{n} ta zhi e′-she do^{n} e′ tsi-gthe a′ be tho′,
24. Zhi^{n}′-ga mo^{n}-xe i-thi-hi-dse o^{n}-tha ba tho^{n} ṭa mi kshi^{n} da e′ tsi-gthe a′ be tho′
25. Zhu′-i-ga ṭo-ho ga kshe′ tsi-gthe a′ be tho′
26. Wa′-ḳo^{n}-da mo^{n}-shi ṭa ga kshe′ tsi-gthe a′ be tho′,
27. Ṭo′-ho ge no^{n} no^{n} e′ tsi-gthe a′ be tho′,
28. I′-tha-ga-çko^{n}-the xtsi a ni-ḳa-shi-ga mi kshi^{n} da e′ tsi-gthe a′ be tho′,
29. Zhi^{n}′-ga mo^{n}-xe i-thi-hi-dse o^{n}-tha bi tho^{n} shki e′ tsi-gthe a′ be tho′,
30. Wa′-ḳo^{n}-da mo^{n}-shi ṭa ga kshe′ tsi-gthe a′ be tho′,
31. Ho^{n} xtsi o^{n} xtsi ni-ḳa-shi-ga ḳi-the mo^{n}-thi^{n} ṭa bi^{n} da e′ tsi-gthe a′ be tho′.

3

32. He′-dsi xtsi e′ tsi-gthe a′ be tho′,
33. Wa′-zhi^{n}-ga zhu-dse thi-kshe no^{n} e′ tsi-gthe a′ be tho′,
34. O$^{n'}$-ba i-ṭa-xe tho^{n} dsi e′ tsi-gthe a′ be tho′,
35. Wa′-ḳo^{n}-da ṭse-ga xtsi i-tho^{n}-be hi no^{n} bi e′ tsi-gthe a′ be tho′,
36. Wa′-ḳo^{n}-da u-ga-zhu-dse zhi-hi no^{n} no^{n} e′ tsi-gthe a′ be tho′,
37. Zhu′-i-ga zhu-dse ga-kshe′ tsi-gthe a′ be tho′,
38. I′-tha-ga çko^{n}-the xtsi a-ni-ḳa-shi-ga mi kshi^{n} da e′ tsi-gthe a′ be tho′,
39. Zhi^{n}-ga mo^{n}-xe i-thi-hi-dse o^{n}-tha bi tho^{n} shki e′ tsi-gthe a′ be tho′
40. Wa′-ḳo^{n}-da u-ga-zhu-dse i-he-the mo^{n}-thi^{n} ṭa bi tsi^{n} da e′ tsi-gthe a′ be tho′.

4

41. He′-dsi xtsi e′ tsi-gthe a′ be tho′,
42. Mi′-xa gthe-zhe thi^{n}-kshe no^{n} e′ tsi-gthe a′ be tho′,
43. Ha′, wi-ṭsi-go e′-gi-a bi e′ tsi-gthe a′ be tho′,
44. Zhi$^{n'}$-ga mo^{n}-xe thi-hi-dse ba tho^{n} ta zhi a-tha e′-gi-a bi e′ tsi-gthe a′ be tho′,
45. He′-dsixtsi e′ tsi-gthe a′ be tho′,
46. Zhi$^{n'}$-ga mo^{n}-xe thi-hi-dse ba tho^{n} ta zhi e′-she do^{n} e′ tsi-gthe a′ be tho′,
47. Zhu′-i-ga gthe-zhe ga-kshe′ tsi-gthe a′ be tho′,
48. Wa′-ḳo^{n}-da mo^{n}-shi-ṭa ga-kshe′ tsi-gthe a′ be tho′,
49. Gthe′-zhe kshe no^{n} no^{n} e′ tsi-gthe a′ be tho′,
50. I′-tha-ga-çko^{n}-the xtsi a-ni-ḳa-shi-ga mi-kshi^{n} da e′ tsi-gthe a′ be tho′,
51. Zhi$^{n'}$-ga mo^{n}-xe i-thi-hi-dse o^{n}-tha bi tho^{n} shki e′ tsi-gthe a′ be tho,
52. Wa′-ḳo^{n}-da mo^{n}-shi ṭa ga-kshe′ tsi-gthe a′ be tho′,
53. Ho$^{n'}$ xtsi o^{n} xtsi ni-ḳa-shi-ga ḳi-the mo^{n}-thi ṭa bi^{n} da e′ tsi-gthe a be tho′.

5

54. He′-dsi xtsi e′ tsi-gthe a′ be tho′,
55. Ṭo$^{n'}$-i^{n} ṭo^{n}-ga thi^{n}-kshe no^{n} e′ tsi-gthe a′ be tho′,
56. Ha′, wi-ṭsi-go e′ gi-a bi e′ tsi-gthe a′ be tho′,
57. Zhi$^{n'}$-ga mo^{n}-xe thi^{n}hi-dse ba tho^{n} ṭa zhi a-tha e′-gi-a bi e′ tsi-gthe a′ be tho′,
58. Zhi$^{n'}$-ga mo^{n}-xe thi-hi-dse ba tho^{n} ṭa zhi e′-shi do^{n} e′ tsi-gthe a′ be tho′,
59. Zhi$^{n'}$-ga mo^{n}-xe i-thi-hi-dse ba tho^{n} ṭa mi-kshi^{n} da e′ tsi-gthe a′ be tho′,
60. U′-ga-ço^{n}-thi^{n} xtsi thi^{n}-ge′ tsi-gthe a′ be tho′,

61. Niu′ the-the to^{n} e′ tsi-gthe a′ be tho′,
62. Niu′ wi-ṭa e′ tsi-gthe a′ be tho′,
63. Wa′-ḳo^{n}-da u-çko^{n}-çka xtsi e′ tsi-gthe a′ be tho′,
64. U′-tha-ḳo^{n} i-no^{n}-a-the a-thi^{n} hi^{n} da e′ tsi-gthe a′ be tho′,
65. Zhi^{n}′-ga mo^{n}-xe i-thi-hi-dse o^{n}-tha bi tho^{n} shki e′ tsi-gthe a′ be tho′,
66. Wa′-ḳo^{n}-da u-çko^{n}-çka xtsi e′ tsi-gthe a′ be tho′,
67. U′-tha-ḳo^{n} i-no^{n}-the mo^{n}-thi^{n} ṭa bi tsi^{n} da e′ tsi-gthe a′ be tho′.

6

68. He′-dsi xtsi e′ tsi-gthe a′ be tho′,
69. Mi′-xa çka ṭo^{n}-ga thi^{n}-kshe no^{n} e′ tsi-gthe a′ be tho′
70. Ha′, wi-ṭsi-go-e′ gi-a bi e′ tsi-gthe a′ be tho′,
71. Zhi^{n}′-ga mo^{n}-xe thi-hi-dse ba tho^{n} ta zhi a-tha e′-gi-a bi e′ tsi′-gthe a′ be tho′,
72. Ha′, Zhi^{n}-ga e′ tsi-gthe a′ be tho′,
73. Zhi^{n}′-ga mo^{n}-xe thi-hi-dse ba tho^{n} ta zhi e-she do^{n} e′ tsi-gthe a′ be tho′,
74. Zhi^{n}′-ga mo^{n}-xe i-thi-hi-dse o^{n}-tha ba tho^{n} ṭa mi kshi da e′ tsi-gthe a′ be tho′,
75. Zhu′-i-ga çka ga kshe′ tsi-gthe a′ be tho′,
76. Mo^{n}′-xe çka ga kshe′ tsi-gthe a′ be tho′
77. I′-tha-ga-çko^{n}-the xtsi a-ni-ḳa-shi-ga mi kshi^{n} da e′ tsi-gthe a′ be tho′,
78. Zhi^{n}′-ga mo^{n}-xe i-thi-hi-dse o^{n}-tha bi tho^{n} shki e′ tsi-gthe a′ be tho′,
79. Wa′-ḳo^{n}-da mo^{n}-shi-ṭa ga-khse′ tsi-gthe a′ be tho′,
80. U′-xthi thi^{n}-ge i-he-the mo^{n}-thi^{n} ṭa bi^{n} da′, zhi^{n}-ga, e′ tsi-gthe a′ be tho′.

Song 1

(Music, p. 229)

Ho^{n}-ga thi hi tha, ha-we, da we,
Ho^{n}-ga thi hi tha, ha-we, da we,
Ho^{n}-ga thi hi tha, ha-we, da we,
Ho^{n}-ga thi hi tha, ha-we, da we,
Ho^{n}-ga thi hi tha, ha-we, da we.

Song 2

(Music, p. 230)

Ḳo-we tha, ḳo-we tha,
Da-do^{n} a-thi^{n} a-do^{n} ḳo-we tha,
Ḳo-we tha mo^{n}-sho^{n} a-thi^{n} a-do^{n},
Ḳo-we tha.

Ḳo-we tha, ḳo-we tha,
Da-do^{n} a-thi^{n} a-do^{n} ḳo-we tha,
Ḳo-we tha ḳi-no^{n} a-thi^{n} a-do^{n},
Ḳo-we tha.

Ḳo-we tha, ḳo-we tha,
Da-do^{n} a-thi^{n} do^{n} ḳo-we tha,
Ḳo-we tha wa-gthe a-thi^{n} a-do^{n},
Ḳo-we tha.

Ḳo-we tha, ḳo-we tha,
Da-do^{n} a-thi^{n} a-do^{n} ḳo-we tha,
Ḳo-we tha ho^{n}-ba thi^{n} a-do^{n},
Ḳo-we tha.

Xa-ge Wa-tho^{N}
Weeping Songs

Song 1

(Music, p. 232)

The xa-ge, the xa-ge, the xa-ge, the
Xa-ge the Ho^{n}′-ga, the Ho^{n}-ga the xa-ge,
The xa-ge, the xa-ge, the xa-ge the Ho^{n}-ga
The xa-ge, the xa-ge.

Song 2

(Music, p. 233)

The xa-ge, xa-ge ho^{n}-ga
Xa-ge Ho^{n}-ga, xa-ge Ho^{n}-ga
Xa-ge Ho^{n}-ga, xa-ge Ho^{n}-ga
Xa-ge Ho^{n}-ga, xa-ge Ho^{n}-ga.

The xa-ge, the xa-ge,
The xa-ge, xa-ge Ho^{n}-ga
Xa-ge Ho^{n}-ga, xa-ge Ho^{n}-ga.

No^{N}-xthe′ I-ḳi^{N}-dse Wi′gi-e
Charcoal Fight for Ritual

(Free translation, p. 236)

1

1. Ha!′ zhi^{n}-ga e tsi-gthe a! be tho′,
2. Zhi^{n}′-ga da-do^{n} no^{n}-xthe the mo^{n}-thi^{n} ṭa ba do^{n} e′ tsi-gthe a′ be tho′,
3. Wa′-zhi^{n}-ga wa-tha-xthi thi^{n}-ge do^{n} e′ tsi-gthe a′ be tho′,
4. Zhi^{n}′-ga no^{n}-xthe gi-the mo^{n}-thi^{n} ṭa bi a-tha e′ tsi-gthe a′ be tho′
5. He′-dsi txsi e′ tsi-gthe a′ be tho′,
6. Çi′-ha u-sha-be ga thi^{n}-kshe skhi e′ tsi-gthe a′ be tho′,
7. No^{n}′-xthe a-gi-the a-thi^{n} hi^{n} da e′ tsi-gthe a′ be tho′
8. Zhi^{n}′-ga no^{n}-xthe gi-the mo^{n}-thi^{n} bi do^{n} e′ tsi-gthe a′ be tho′,
9. No^{n}-xthe gi-ça-be ḳi-the mo^{n}-thi^{n} ṭa bi^{n} da e′ tsi-gthe a′ be tho′,
10. I^{n}′-be i-ṭa-xe sha-be ga thi^{n}-kshe shki e′ tsi-gthe a′ be tho′,
11. No^{n}′-xthe a-gi-the a-thi^{n} hi^{n} da e′ tsi-gthe a′ be tho^{n},
12. Zhi^{n}′-ga no^{n}-xthe gi-the mo^{n}-thi^{n} bi do^{n} e′ tsi-gthe a′ be tho′,
13. No^{n}′-xthe gi-ça-be ḳi-the mo^{n}-thi^{n} ṭa bi^{n} tsi^{n} da e′ tsi-gthe a′ be tho′,
14. He′-dsi xtsi e′ tsi-gthe a′ be tho′,
15. Zhu′-i-ga ça-be ga ge shki e′ tsi-gthe a′ be tho′,
16. No^{n}′-xthe a gi-the a-thi^{n} hi da e′ tsi-gthe a′ be tho′,

17. Zhi^{n}′-ga no^{n}-xthe gi the mo^{n}-thi^{n} bi do^{n} e′ tsi-gthe a′ be tho′,
18. No^{n}′-xthe gi-ça-be ki-the mo^{n}-thi^{n} ta bi^{n} da e′ tsi-gthe a′ be tho′,
19. Pa′-zhu-zhe i-ta-xe sha-be ga thi^{n}-kshe shki e′ tsi-gthe a′ be tho′,
20. No^{n}′-xthe a-gi-the a-thi^{n} hi^{n} da e′ tsi-gthe a′ be tho′,
21. Zhi^{n}′-ga no^{n}-xthe gi-the mo^{n}-thi^{n} bi do^{n} e′ tsi-gthe a′ be tho′,
22. No^{n}′-xthe gi-ça-be ki-the mo^{n}-thi^{n} ta bi^{n} da e′ tsi-gthe a′ be tho′.

2

23. He′-dsi xtsi e′ tsi-gthe a′ be tho′,
24. Da′-do^{n} no^{n}-xthe tha bi go^{n} no^{n} shku a hi^{n} a′ tsi-gthe a′ be tho′,
25. Mi′-xa ça ton-ga thi^{n}-kshe no^{n} e′ tsi-gthe a′ be tho′
26. Ha!′ wi-tsi-go-e′ gi-a bi e′ tsi-gthe a′ be tho′,
27. Zhi^{n}′-ga no^{n}-xthe bi thi^{n}-ge a-tha, wi-tsi-go-e′ gi a bi e′ thi-gthe a be tho′,
28. He′-dsi xtsi e′ tsi-gthe a′ be tho′,
29. Zhi^{n}′-ga no^{n}-xthe gi-tha bi thi^{n}-ge she do^{n} e′ tsi-gthe a′ be tho′,
30. Zhi^{n}′-ga no^{n}-xthe o^{n}-gi-tha ba tho^{n} ta mi-kshe^{n} da e′ tsi-gthe a′ be tho′
31. Çi′-ha u-sha-be ga thi^{n}-kshe shki e′ tsi-gthe a′ be tho′,
32. No^{n}′-xthe a-gi-the a-thi^{n} hi^{n} da e′ tsi-gthe a′ be tho′
33. Zhi^{n}′-ga no^{n}-xthe gi-the mo^{n}-thi^{n} ta bi^{n} da e′ tsi-gthe a′ be tho′,
34. No^{n}′-xthe gi-ça-be ki-the mo^{n}-thi^{n} ta bi^{n} e′ tsi-gthe a′ be tho′,
35. Pa′-zhu-zhe i-ta-xe sha-be ga-thi^{n}-kshe shki e′ tsi-gthe a′ be tho′,
36. He′-dsi xtsi e′ tsi-gthe a′ be tho′,
37. No^{n}′-xthe a-gi-the a-thi^{n} hi^{n} da e′ tsi-gthe a′ be tho′
38. Zhi^{n}′-ga no^{n}-xthe gi-the mo^{n}-thi^{n} bi do^{n} e′ tsi-gthe a′ be tho′,
39. No^{n}′-xthe gi-ça-be ki-the mo^{n}-thi^{n} ta bi^{n} da e′ tsi-gthe a′ be tho′.

No^{N}-xthe I-ki^{N}-dse Wa-tho^{N}

Charcoal Rush for Song

(Music, p. 238)

1

Ni-ka çto bi ni wa tha tse,
E tha we tha ne, he tha we tha ne,
He tha we tha ne, he tha we tha-a, ha-a,
Ni-ka çto bi ni-wa tha tse.

2

Ho^{n}-ga çto bi ni wa tha tse,
E tha we tha ne, he tha we tha ne,
He tha we tha ne, he tha we tha-a, ha-a.
Ho^{n}-ga çto bi ni wa-tha-tse.

3

Ts'a-ge çto bi ni wa-tha-tse,
E tha we tha ne, he tha we tha ne,
He tha we tha ne, he tha we tha-a, ha-a
Ts'a-ge çto bi ni wa-tha-tse.

4

Mo^{n}-sho^{n} çto bi ni wa-tha-ṭse,
E tha we tha ne, he tha we tha ne,
He tha we tha ne, ha tha we tha-a, Ho^{n}-ga
Mo^{n}-sho^{n} çto bi ni wa-tha-ṭse.

5

Pe-dse çto bi ni wa-tha-ṭse
E tha we tha ne, he tha we tha ne,
He tha we tha ne, he tha we tha ne,
He tha we tha ne, he tha we tha-a, Ho^{n}-ga
Ṗe-dse çto bi ni wa-tha-ṭse.

6

No^{n}-xthe çto bi ni wa-tha ṭse,
E tha we tha ni, he tha we tha ne,
He tha we tha ni, he tha we tha-a, ha-a,
No^{n}-xthe çto bi ni wa-tha-ṭse.

7

Ho^{n}-ba çto bi ni wa-tha-ṭse,
E tha we tha ne, he tha we tha ne,
He tha we tha ne, he tha we tha-a, Ho^{n}-ga
Ho^{n}-ba çto bi ni wa-tha-ṭse.

No^{N}-xthe Wa-ṭse Wa-tho^{N}

Charcoal Touching Song

Music, (p. 239)

Words same as preceding song.

Wa-ḳo$^{N'}$-tha The-the Wa-tho^{N}

Attack Going to Song

(Music, p. 240)

1

Ḳo we tha, ḳo we tha,
Da-do^{n} a-thi^{n} a-do^{n}
Ḳo we tha, ḳo we tha,
Mo^{n}-sho^{n} a-thi^{n} a-do^{n}
Ḳo we tha.

2

Ḳo we tha, ḳo we tha,
Da-do^{n} a-thi^{n} a-do^{n}
Ḳo we tha, ḳo we tha,
Ḳi-no^{n} a-thi^{n} a-do^{n}
Ḳo we tha.

3

Ḳo we tha, ḳo we tha,
Da-do^{n} a-thi^{n} a-do^{n},
Ḳo we tha, ḳo we tha,
Wa-gthe a-thi^{n} a-do^{n}
Ḳo we tha.

4

Ḳo we tha, ḳo we tha,
Da-do^{n} a-thi^{n} a-do^{n}
Ḳo we tha, ḳo we tha,
Wa-pa 'thi^{n} a-do^{n}
Ḳo we tha.

5

Ḳo we tha, ḳo we tha,
Da-do^{n} a-thi^{n} a-do^{n},
Ḳo we tha, ḳo we tha,
Ho^{n}-ba 'thi^{n} a-do^{n},
Ḳo we tha.

WA-ṬSE WA-THO^{N}
Victory Song

(Music, p. 241)

1

Ah ha, ni wa ha, ni wa ha tha ṭse he,
Ah ha, ni wa ha, ni wa ha tha ṭse he,
Mo^{n}-sho^{n} ha ha, tha ṭse.

2

Ah ha, ni wa ha, ni wa ha, tha ṭse he,
Ah ha, ni wa ha, ni wa ha tha ṭse he,
Ḳi-no^{n} ha ha tha ṭse.

3

Ah ha, ni wa ha, ni wa ha tha ṭse he,
Ah ha, ni wa ha, ni wa ha tha ṭse he
Wa-gthe ha ha, tha ṭse.

4

A ha, ni wa ha, ni wa ha tha ṭse he
A ha, ni wa ha, ni wa ha tha ṭse he,
Wa-ḳ'o^{n} ha ha tha ṭse.

5

Ah ha, ni wa ha, ni wa ha tha ṭse he,
Ah ha, ni wa ha, ni wa ha tha ṭse he,
Ho^{n}-ba ha ha, tha ṭse.

ḲI'-NO^{N} WA-THO^{N}
Painting Songs

SONG 1

(Music, p. 244)

1

Mi-ḳi-no^{n} thi hi tha,
E tha ha-ni da, E tha ha-ni da,
A-ni da, E tha ha-ni da.

2

Zhiⁿ-ga ki-noⁿ thi-hi tha,
E tha ha-ni da, E tha ha-ni da,
A-ni da, E tha ha-ni da.

3

Hoⁿ'-ga ki-noⁿ thi-hi tha,
E tha ha-ni da, E tha ha-ni da,
A-ni da, E tha ha-ni da.

4

Wa-pa ki-noⁿ thi hi tha,
E tha ha-ni da, E tha ha-ni da,
A-ni da, E tha ha-ni da.

5

Hoⁿ-ba ki-noⁿ thi-hi tha,
E tha ha-ni da, E tha ha-ni da,
A-ni da, E tha ha-ni da.

Song 2

(Music, p. 244)

1

E, mi wiⁿ noⁿ ki-noⁿ tse,
E, mi wiⁿ noⁿ ki-noⁿ tse tha,
E-e, ki-noⁿ tse tha,
E, mi wiⁿ noⁿ ki-noⁿ tse tha.

2

E, zhiⁿ-ga wiⁿ ki-noⁿ tse,
E, zhiⁿ-ga wiⁿ ki-noⁿ tse tha,
E-e, ki-noⁿ tse tha,
E, zhiⁿ-ga wiⁿ ki-noⁿ tse tha.

3

E, Hoⁿ-ga wiⁿ ki-noⁿ tse,
E, Hoⁿ-ga wiⁿ ki-noⁿ tse tha,
E-e, ki-noⁿ tse tha,
E, Hoⁿ-ga wiⁿ ki-noⁿ tse tha.

4

E, wa-pa wiⁿ ki-noⁿ tse,
E, wa-pa wiⁿ ki-noⁿ tse tha,
E-e, ki-noⁿ tse tha,
E, wa-pa wiⁿ ki-noⁿ tse tha.

5

E, hoⁿ-ba wiⁿ ki-noⁿ tse,
E, hoⁿ-ba wiⁿ ki-noⁿ tse tha,
E-e, ki-noⁿ tse tha,
E, hoⁿ-ba wiⁿ ki-noⁿ tse tha.

I-ḳo′-tha Ḳi-ḳa-xe Wa-thoⁿ
Friend Make Each Other Song

(Music, p. 246)

Ha-ni da, ha-ni da, ha-ni da,
Ha-ni da, ha-ni da, Hoⁿ-ga,
Zhiⁿ-ga-zhiⁿ-ga iⁿ-da-ḳo-tha ha-ni da,
Ha-ni da, ha-ni da, ha-ni da.

Ṭa Wa-thoⁿ
Deer Songs

Song 1

(Music, p. 247)

I-hoⁿ u-gi-dse gi-ba-dse,
I-hoⁿ u-gi-dse gi-ba-dse,
I-hoⁿ u-gi-dse gi-ba-dse,

A hi tha, hi tha gi ba dse
I-hoⁿ u-gi-dse gi ba dse,
I-hoⁿ u-gi-dse gi ba dse,
A hi tha, hi tha gi ba dse,
I-hoⁿ u-gi-dse gi ba dse.

Song 2

(Music, p. 247)

1

Ṭa gthe-zhe, ṭa gthe-zhe, ṭa gthe-zhe the,
Ṭa gthe-zhe, ṭa gthe-zhe, ṭa gthe-zhe the,
Ṭa gthe-zhe the, Ṭa gthe-zhe, ṭa gthe-zhe.

2

Ṭa zhiⁿ-ga, ṭa zhiⁿ-ga ṭa zhiⁿ-ga,
Ṭa zhiⁿ-ga, ṭa zhiⁿ-ga, ṭa zhiⁿ-ga,
Ṭa zhiⁿ-ga the, ṭa zhiⁿ-ga, ṭa zhiⁿ-ga.

3

Ṭa woⁿ-ga, ṭa woⁿ-ga, ṭa woⁿ-ga,
Ṭa woⁿ-ga, ṭa woⁿ-ga, ṭa woⁿ-ga,
Ṭa woⁿ-ga, ṭa woⁿ-ga, ṭa woⁿ-ga.

4

Ṭa ṭoⁿ-ga, ṭa ṭoⁿ-ga, ṭa ṭoⁿ-ga,
Ṭa ṭoⁿ-ga, ṭa ṭoⁿ-ga, ṭa ṭoⁿ-ga,
Ṭa ṭoⁿ-ga, ṭa ṭoⁿ-ga, ṭa ṭoⁿ-ga.

Wa-ṭa'-dse Wa-thoⁿ
Butchering Song

Song 3

(Music, p. 248)

E, moⁿ-hiⁿ wa-ga, E, moⁿ-hiⁿ wa-ga,
He-dsi xtsi moⁿ-hiⁿ wa-ga,
He-dsi moⁿ-hiⁿ wa-ga,
He-dsi xtsi moⁿ-hiⁿ wa-ga,
E, moⁿ-hiⁿ wa-ga.

Ho'-e-ga Gi-pshe Wa-thoⁿ
Symbols of earth walking over song

(Music, p. 249)

1

Ṭo-hnoⁿ ṭsi-he wa-noⁿ-tse, ṭsi-he wa-noⁿ tse,
Ṭo-hnoⁿ ṭsi-he wa-noⁿ-tse, ṭsi-he wa-noⁿ tse,
Ṭo-hnoⁿ ṭsi-he wa-noⁿ-tse, ṭsi-he wa-noⁿ tse,
Ṭsi-he wa-noⁿ-tse, ṭsi-he wa-noⁿ-tse.

2

Zha-be ṭsi-he wa-noⁿ-tse, ṭsi-he wa-noⁿ-tse,
Zha-be ṭsi-he wa-noⁿ-tse, ṭsi-he wa-noⁿ-tse,
Ṭsi-he wa-noⁿ-tse, Zha-be ṭsi-he wa-noⁿ-tse,
Ṭsi-he wa-noⁿ-tse, ṭsi-he wa-noⁿ-tse.

Wa-k'iᴺ Wa-thoᴺ
Carrying Song

Song 4

(Music, p. 250)

He-dsi xtsi wa-ga, he-dsi wa-ga,
He-dsi xtsi wa-ga, he-dsi wa-ga,
He-dsi xtsi wa-ga, he-dsi wa-ga,
He-dsi xtsi wa-ga, he-dsi wa-ga,
He-dsi xtsi wa-ga, he-dsi wa-ga.

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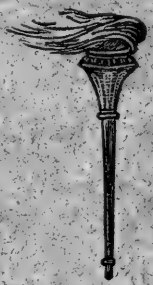

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